Dr. Vagish Shastri

Shakti Shiva And Yoga

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VĀGYOGA-PUBLICATION

Dr. Vagish Shastri • **SHAKTI SHIVA AND YOGA**

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VĀGYOGA PRAKĀŚANAM
(Vol. X)

SHAKTI, SHIVA AND YOGA

by

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VARANASI
2000

Published by :
Ashapati Shastri
VAGYOGA CHETANA PĪTHAM
Yogic Voice Consciousness Institute
Shivala, Varanasi-221001
Phone : (0542) 275706

First Edition
© **Author**
ISBN 81-85570-13-2

Price : Rs. 300.00, $US. 10.00

Illustrated by :
Rajesh Sharma

Printed by :
Sādhanā Press
Cotton Mill Colony, Varanasi.
Tel. : (0542) 210094

PREFACE

The power of Brahma (God) pervades the Brahmāṇḍa : Cosmos, and Piṇḍa : individual equally. The universal individual has recognized this power of Brahma since the prehistoric age. Birds and animals, etc. are unable to develop their inborn power like people. Faith backed by effort has emancipated limited will power, knowledge and action power. The sincere and voracious individual experienced an opening of the eternal source of powers upon uniting with God. This was according to time and place. The source of power springs from worship and prayers of god or goddess. Although the worship and prayer of goddess is a part of the daily life of devotees, there is a specific significance to the worship during autumn and spring seasons at specific and enlightened Pīṭhas : places of Śakti (power).

The chief goal of worship is to invoke the powers present in seed-form within the individual. According to different modes of will-power, knowledge power and action power, are found the names of the presiding deities in Purāṇic and Tāntric literature. The source of Tāntric performances is found in the seed-form in Vedic literature. The description of worship-method is available in Purāṇic & Tāntric literature. Although there are present all the qualities : Tamas, Rajas & Sattva simultaneously in the individual, supremacy stands only in one of them. The individual can develop his or her power properly in that very direction. The individual gets proper benefit by worshipping the presiding deity related to the quality of Sattva, if the sāttvic tendency prevails in the individual. The presiding deity of Tāmasic quality is Rudrāṇī. Brahmāṇī is the presiding deity of Rājasic quality and Vaiṣṇavī is the presiding deity of the Sāttvic quality. Although these God powers relate to the god mutually, eternally and individually as the flame with fire, the individual has excessive faith on natural and feasible mother-powers.

The individual observes daily the sun, the moon (fortnight), the earth, the water, the fire, the air, the sky and the worshipper present in nature. The people observe these as the senseless lumps, flows, energies, vibrations, inter-resonances, prevalences and eternities. These all are surrounded by the attraction-powers. But the worship is required to be done of the presiding deities of these senseless lumps, (which work by influence of those deities) for acquiring the Śakti in the individual. The salvation-giver Lord Śiva and the base Śakti, beyond the three-qualitied Śaktis are both undivided as water and its waves while being separate. The cosmos, mobilized by the Śiva & Śakti, expresses eternal and new energies and forces daily. Likewise, these appear daily existing in individual lump. The means of appearence of these are also Tāntric & Yogic methods other than devotion (भक्ति), worship (पूजा) and prayer (प्रार्थना).

There is a good mixture of gross and subtle worship methods in Tāntric ceremonies. In Yogic process, there is the goal to awaken latent energy with the physical flexibility. In both Yogic & Tāntric process, the chief target of the individual is to receive integrity, peace & salvation by association of Śakti with Śiva.

Here three articles : 1. Śākta philosophy; 2. Śaiva philosophy & Yoga philosophy throw a special light on Śakti, Śiva & Yoga respectively. The latent power in the individual is known as the serpent power : Kuṇḍalinī. This is an image or proxy of the god-power in the cosmos and over it. According to Vedas the god-power's one foot (division) is present in this cosmos. The other three remain over it. This latent Kuṇḍalinī power is to be awakened by associated undertaking of Tantric & Yogic processes. This human Piṇḍa-ghaṭa like an earthen pitcher becomes filled with nectar when this Kuṇḍalinī śakti rises up and makes copulation with Lord Śiva in Sahasrāra chakra. This is the place of eternal and spiritual intercourse, great contact of eternal & great Śakti with almighty Lord Śiva, where individual ego flows melted down and the fountain of nectar springs out. The mystery of success in human life is the conversion to the taste of bliss. The last aim of success in human life is tasting the juice of bliss, unchangeable pleasure.

The front cover picture — The condition of enlightenment, where the male and female principles are perfectly combined, Tibet, 16th century, Gilt bronze with jewels, h.II in.

Thanks and blessings to Dr. Oscar Pujol (Spain), Shri Chandra Sen Sharma, Shri Narayan Das (Varanasi) and Mr. Daniel Seymour (America) who helped the author in the translation of Spanish and English languages and proof reading. My blessings to universal disciples, who used to oblate financial assistance in this sacrifice of this book printing. Some of them are Pam Strayer (Berkley, C. A.), Zia Rawji (London), Prof. Dr. E. C. Krishnan, Jean Baptiste Leblay (France), Miss Susanne Trubel (Germany), Miss Kylie Fowler (Australia) and Mr. Alexandre P.Lima (Brazil). Thanks to Shri Dwarikadas Shastri & his sons Mr. Dharmakirti & Ratnakirti Printers of Sadhana Press, who accomplished this work promptly in time.

I cannot forget my wife Rekhā Tripāthī 'Sanskrit Bhāratī' and sons Mr. Vachaspati Tripāṭhi, Dr. Vāstoshpati Shastri, M.Sc., Ph.D. & Āshāpati Shastri who kept my mind free from the maintenance of the household with the help of their respective wives Mrs. Versha Tripathi, Dr. Vasundharā Shastri, M.Sc., Ph.D. and Mrs. Saṅgītā Shastri.

Blessings to my grand daughters Miss Vijayā and Vitānikā Tripāṭhī who helped me with the glossary.

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(Dr. B. P. Tripāṭhī)

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* * *

Diacritical marks and Symbol

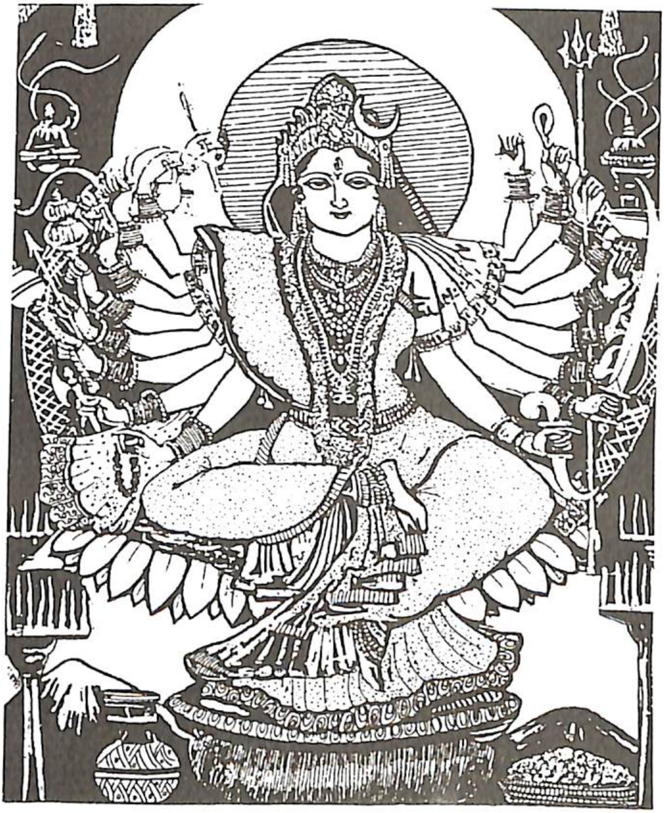
a = अ 'a' in rural
ā = आ as in far
i = इ as i in fit
ī = ई a i in police
u = उ as u in full
ū = ऊ as oo in cool, tool
ṛ = ऋ as ri in merṝily as
ṝ ॠ in marine (maṛīne)
e = ए as e in prey, whey
ai = ऐ as 'ai' in aisle
o = ओ as 'o' in go
au = औ as 'au' in Haus (German close to 'ow' in cow
aṁ= अं a
aḥ = अः a

ṅ = ङ् as in xing
c = च् as ch in church
ch = छ् as chh in churchhill
j = ज् as in jump

jh = झ् as in hedgehog
ñ = ञ् as n in single
ṭ = ट् as 't' in true
ṭh = ठ् as 'th' in anthill
ḍ = ड् as 'd'in drum
ḍh = ढ् as
ṇ = ण् as 'dh'in red haired
t = त् as in want
th = थ् as th in French pronounciation
d = द् as in there
dh = ध् as in adhere but more dental
n = न् as 'n' in nut
m = म् as in map
ś = श् as in sure
ṣ = ष् as in bush
s = स as in saint
kṣ = क्‌ष् = क्ष्
jñ = ज्‌ञ = ज्ञ
✓ = root धातु

Abbreviation

A. = Aspirate
N. = None
Gk = Gopīnātha Kavirāja
VLM = Viharilal Mitra



Goddess Durgā

ŚAKTI

I

Goddess Durgā destroys delusion

The wonder of God Power

The more subtle a matter, the more extensive and powerful it is. All the course matters which are objects of senses derive their existence from some subtle source of energy. Though fire in subtle form is all-pervading, it is tangibly, visible on earth and water only through its inflamming power. Earth, water, fire, air and sky exist on the subtle powers of cohesion, sweetness, liquidity, lustre, contact and sound. In the decrease of these subtle powers all the five great elements disintegrate. In the Devībhāgavata-Purāṇa (1,9,31) the basic power of Śiva is indicated as Kuṇḍalinī, which is indicated by the vowel 'ī'. If this 'ī' power is detached, 'Śiva' becomes 'Śava'. 'Śiva' is Benevolent and 'Śava' is dead. On integration of 'ī' power 'Śava' becomes 'Śiva'. This is the wonder of Power[1]—

śivo'pi śavatāṁ yāti kuṇḍalyādi-vivarjitaḥ.
śakti-hīnas tu yaḥ kaścid asamarthaḥ smṛto budhaiḥ..

A person devoid of power is powerless.

Every human being is a store-house of power. A man remains unaware when this power is dormant. Look at the wood. God fire pervades it so long as the fire is dormant in it all persons trespass it, but when the fire is a flame none can transgress it[2]—

aprakaṭīkṛta-śaktiḥ śakto'pi janas tiraskriyāṁ labhate.
nivasann antar dāruṇi vahnir laṅghyo na tu jvalitaḥ..

Inactivity of powerless is self-evident. Thus existence of power is all beings can be realized. Let us humbly bow to the Goddess Power inherent in all beings—

yā devī sarva-bhūteṣu
śakti-rūpeṇa saṁsthitā.
namas tasyai namas tasyai
namas tasyai namo namaḥ..

Forms of the God Power

The God Power consists of two forms—Qualitative and Unqualitative. The Unqualitative is called 'Parā' or Basic Nature, which is beyond the three qualities Sattva, Rajas and Tamas, conscious, constant, beyond all the element and is competent to do to undo and to do otherwise. The Avyākṛtā Nature creates the entire mobile and immobile creation from Brahmā to straw. In the Mārkaṇḍeya- Purāṇa this form of Basic Nature is said to be Triguṇātmikā (Tri-qualitative). In the Tri-Śakti Chapter of Varāha-Purāṇa its three distinctive forms have been explained. Sāttvikī Śakti is unblemished white and superior. The Rājasī Śakti is red while the Tāmasī Śakti is black[4]—

eṣā triśaktir uddiṣṭā naya-siddhānta-gāminī.
eṣā śvetā parā sṛṣtiḥ sāttvikī brahma-saṁsthitā..
eṣaiva raktā rajasi vaiṣṇavī parikīrtitā.
eṣaiva kṛṣnā tamasi raudrī devī prakīrtitā..

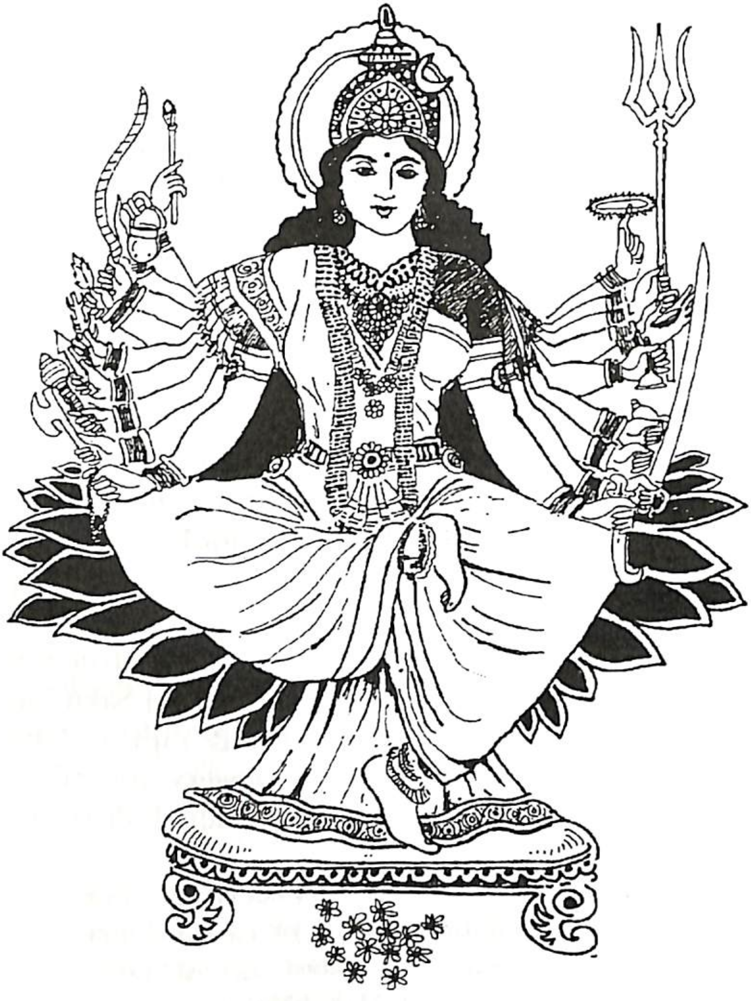
In Gorakṣa-Saṁhitā these have been told to be symbols of desire, action and knowledge.

Later these three powers adopt eight forms which are known as Eight-Mothers—1. Brāhmī, 2. Māheśvarī, 3. Caṇḍī, 4. Vārāhī, 5. Vaiṣnavī, 6. Kaumarī, 7. Cāmuṇḍā and 8. Carcikā. In Brahma-Vaivarta-Purāṇa there is some difference in their names. In the excavations of the Indus valley culture at Mohan Jodaro and Harappa the idols of Mātṛkās have been found.

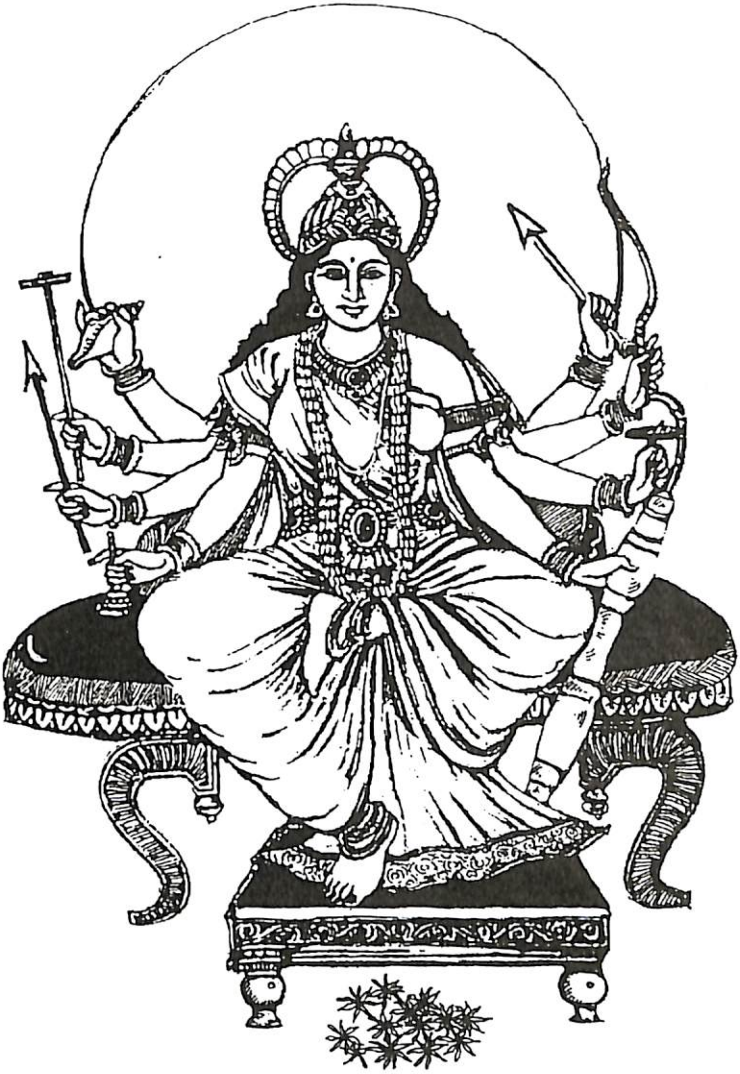
The Conscious Cosmic Mother performs the functions of creation, protection and destruction with the help of these powers. The Sāttvikī Śakti has been named as Vaiṣṇavī, the Rājasī as Brāhmī and the Tāmasī as Raudrī. These three powers are called Mahā-Lakṣmī, Mahā-Sarasvatī and Mahā-Kālī respectively[5]—

nirguṇā yā sadā nityā vyāpikā'vikṛtā śivā.
yogamāyā' khilādhārā turīyā yā ca saṁsthitā..
tasyās tu sāttvikī śaktī rājasī tāmasī tathā.
Mahālakṣmīḥ Sarasvatī Mahākālīti tāḥ striyaḥ..

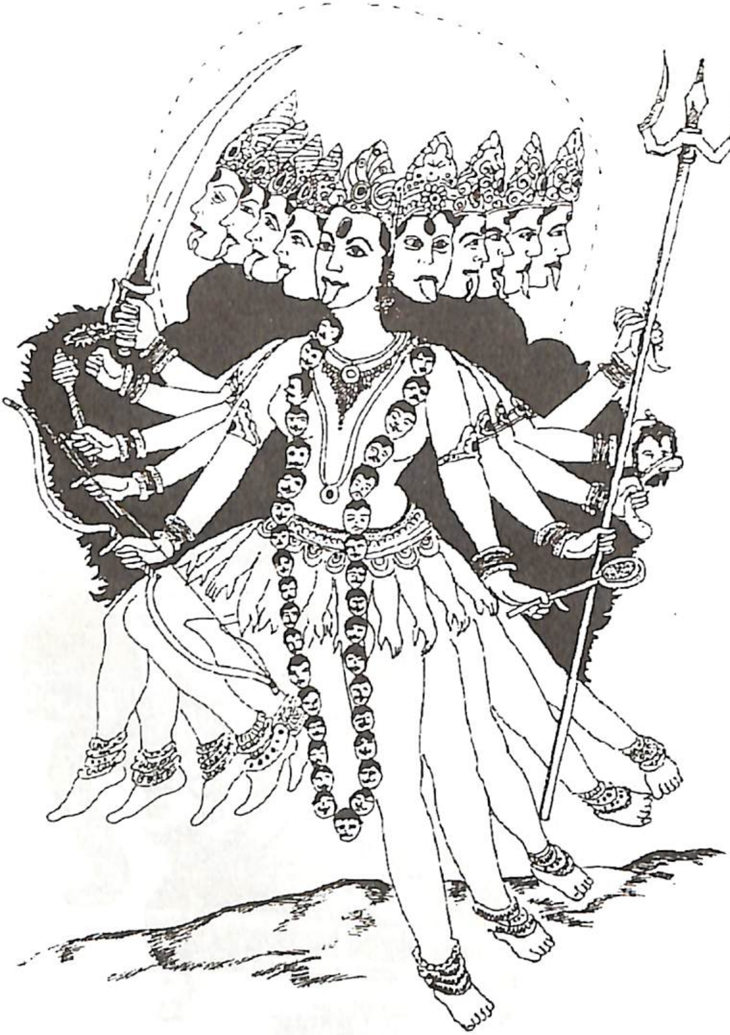
All the objects created by these powers are inconstant, transient and prone to destruction and



Vaiṣṇavī



Brāhmī



Raudrī

creation again and again, whoever takes birth is sure to die today or after a hundred years through the process of the six variations—1. birth, 2. existence, 3. growth, 4. maturity, 5. decay and 6. destruction. The age of beings is only comparative. The age of 84 lacs of being extends from one moment to one hundred years and even upto the age of Brahmā which is 43,20,000 × 1000 × 360 × 100 years. Even in the creation of gods Brahmā and others, the end of their lives too is certain.

The basic element of this universe is—The God Power

What is death or end of life? The fusion of a body in its elements is death or end of life. Physically this creation is fusion of Spirit and matter. Of these the Spirit is subtle and the matter is coarse. The subtle objects fuse in their basic element and the coarse elements. Those basic element also fuse into their original element. This universe is Agnīṣomātmaka—consisting of fire and oblation. Thus the process of fusion continues incessantly. The basic element of this universe is the Eternal Source of Infinite Existence, the Infinite Consciousness and the infinite Bliss which has no origin and no end. A minute of glimpse of that Eternal Source is visible even in this ever changing universe. It has various nomenclature—Viśva-Māyā, Ādi-Māyā, Basic Brahmā, Mahā-Śakti, Basic Nature, Mahā-Devī, Durgā etc.

'ādhārabhūtā jagatas tvam ekā'

Three powers of the great Goddess

The One Supreme Element interwoven in all the different objects through its minutest element even though apparently divided is actually not. That creates, protects and destroys the creation of beings i.e. fuses the creation in its Basic element. The three powers which come into action through its Tri-qualities are known as Brahmā, Viṣṇu and Rudra who carry out these three functions of creation, protection and destruction respectively. Without the existence of the Rājasī, Sātvikī and Tāmasī powers these gods are incapable of carrying out their respective functions—

Viṣṇau ca sāttvikī śaktis tayā hīno'pyakarmakṛt.
Druhiṇe rājasī śaktir yayā hīno hy asṛṣtikṛt..
Śive ca tāmasī śaktis tayā saṁhārakārakaḥ.

The entire creation is ever-changing and a fusion of opposites. This is the qualitative form of the Mahā-Śakti—the Great Power.

Ardha-nārīśvara form of Goddess & God

Though Brahmā or Sadā-śiva has been established as the Supreme element in the Vedas, Upniṣads and Purāṇas, Brahmā and His Bliss Power are inseparable, as blaze is inseparable from fire. In fact the burning power is the base of fire and in the source of existence and function of fire. Therefore in the course of exposing the importance of the unthinkable Great Power, the Devī-Bhāgavata says that knowing the Brahmā—Mahā-Śakti as Eternal Brahmā, Viṣṇu and Rudra meditate Her—

te vai śaktiṁ parāṁ devīṁ
brahmākhyāṁ paramātmikām.
dhyāyanti manasā nityaṁ
nityāṁ matvā sanātanīm..

In the Bhagvadgītā and Devī-bhāgavata-Purāṇa both Nature and God have been to be eternal—

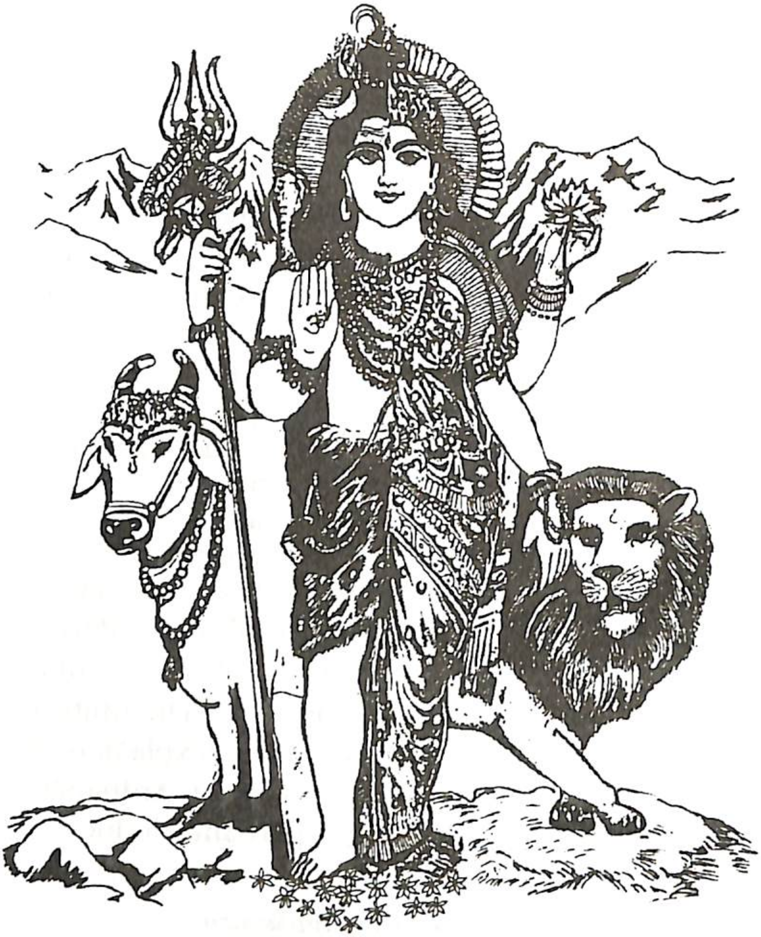
prakṛtiṁ puruṣaṁ caiva
viddhy anādī ubhāv api.
—Bhagavadgitā 13/19

anādimdhanau viddhi
sadā prakṛti-pūruṣau.
—Devībhāgavata-Purāṇa

But as the fire divoid of its blaze is unable to burn or enlighten objects, God, Brahmā or Puruṣa devoid of His Bliss Power is incapable of creating, protecting and destroying the universe. This unity of the Power and Powerful have been explained in Indian literature as [7]Ardha-nārīśvara or Ardhanārī-naṭeśvara—God as man in right part and Goddess as woman in left part of the body.

The mystery of the form of Ardha-nārīśvara

Consciousness in our bodies represents both Nature and God. Integrated personality resulting from fusion of the two activating each being. If a line is drawn from the navel upto middle of the head through middle of the nostrills, the body is divided in



Ardha-Narīśvara

two symmerical parts. In the left portion exists Īḍā nerve representing the Moon or Woman element. In the right portion exists Piṅgalā nerve representing the Sun or Man element. On both these elements depends the equilibrium of a being. These are the two forms of the same Great Power—the Power and the Powerful, Pārvatī and Parameśvara. This is why the left shoulder is covered by a cloth in Indian Culture. This is the symbol of Śakti Nature, or woman power. Thus there exist elements of manhood in the woman and elements of womanhood in the man. Hence the woman can develop manhood and the man can develop womanhood by their will power. This is the secret of Ardha-nārīśvara figure. The body of a being represents the universe. So the left portion of the body is Uttarāyaṇa and the right portion is Dakṣiṇāyana. So in Mārkaṇḍeya-Purāṇa Pārvatī figure is called Ambikā and Kauśikī. But when this unqualitative the Highest Nature creates Sattva, Rajas or Tamas qualities or Vaiṣṇavī, Brāhmī and Rudrāṇī, she is called Tri-Ambikā.

This Basic Power pervades the entire universe in the form of consciousness, intellect, sleep, hunger, shadow, greed, forgiveness, birth, shyness, peace, faith, glamour, wealth, maintenance, remem-brance, compassion, satisfaction and error etc. So She is Pervasion—

yā devī sarva-bhūteṣu
cetanety abhidhīyate.

namas tasyai namas tasyai
namas tasyai namo namaḥ..
bhūteṣu satataṁ tasyai
vyāptidevyai namo namaḥ.

Nature of Brahma is Śakti element or Kuṇḍalinī

The Brahma Element in the form of Power Element was known even during the period of Ṛgvedic compilation[8]. In the *Vāgāmbhṛnī* hymn, there is a clear example of Śakti (Power) Element. In the Upaniṣadic period the Supreme Power is indi-cated as 'Umā'[9].

Thus we clearly know that if Brahmā is the corporal body, Viṣṇu is the fine body and Rudra is the finest body of this universe—in the form of sleep, dream and dreamless deep sleep, the Original Great Power Turīya is beyond all three states. If these three are in the form of Vaikharī (Vocal), Madhyamā (Intermediate) and Paśyantī (Seeing), the Original God Power is Parā-Realization or Śabda-Brahma.

Tamas causes forgetfulness, illusion, ignorance and laziness, Rajas quality causes attraction and anger and Sattva quality causes knowledge and peace. The universe created by the Tri-powers of the Basic God Power contains godly and devilish elements. When a being vexed by the Tamas elements surrenders to the Original God Power, that Protecting Power adopts the form of Kālī or Mahākālī in order to dilute the Tamas elements into their causative elements. The Goddess who destroys the devils, troubles the worldly ties, wicked activities, grief, pain, hell, punishment by the Death-God, birth, death, fear and heinous diseases—

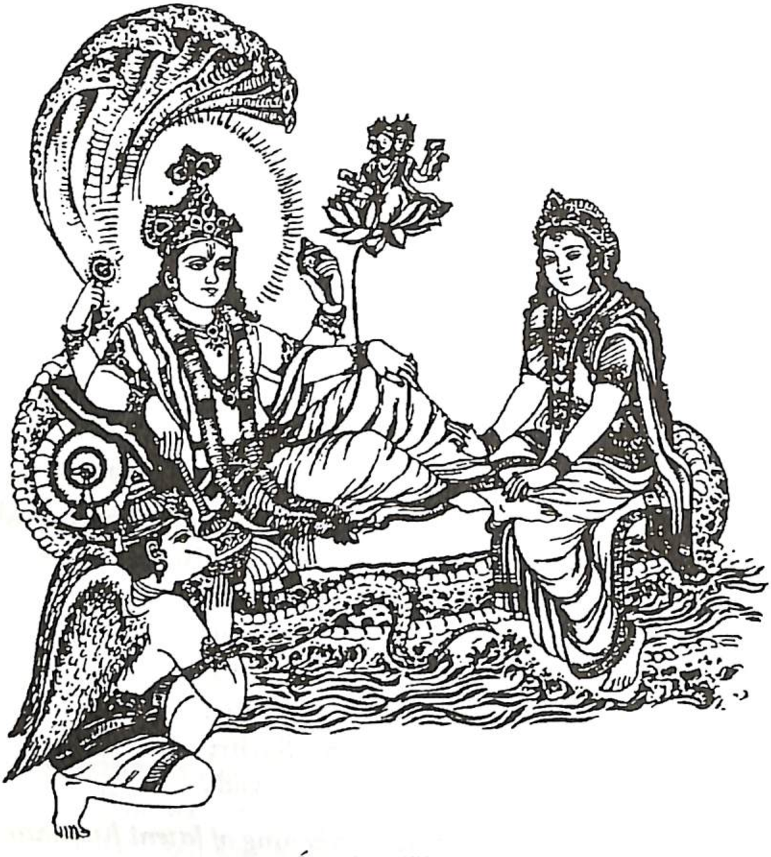
durge daitye mahāvighne
bhavabandhe kukarmaṇi.
śoke duḥkhe ca narake
Yamadaṇḍe ca janmani..
mahābhage'tiroge cā-
Pyāśabdo hantṛvācakaḥ.
etān hanty eva yā devī
sā Durgā parikīrtitā..

Durgā destroys distress and misery. She is the Goddess of wealth Lakṣmī in the houses of gods and Voice or Sāvitrī the presiding deity of Brāhmins—

sā Durgā Menakā-kanyā
dainya - durgati - nāśinī.
Svarga-laxmīś ca Durgā sā
śakrādīnāṁ gṛhe gṛhe..
sā vāṇī sā ca Sāvitrī
viprādhiṣṭhātṛ - devatā.

Benediction of the world by awakening of latent Kuṇḍalinī

She is Durgā on account of killing the demon named Durga. Tripurā on account of killing Tripura and Satī on account of being embodiment of truth. The Mārkaṇḍeya Purāṇa indicates that the demons Madhu and Kaiṭabha became powerful during the Yogic Sleep of Lord Viṣṇu. It is a fact when godly power is dorment devilish power gains strength. The



Śeṣaśāyī Viṣṇu

devilish force evaporates on the awakening of godly power. If the Buffalo-demon Mahiṣāsura is symbol of delusion, Śumbha and Niśumbha demons are symbols of ego and sensuality. Dhūmra-Locana demon is symbol of laziness, Caṇḍa and Muṇḍa demons are symbols of attraction and repulsion. Rakta-Bīja demon is symbol of Vāsanā[10] (desire) which does not die even death after death. The more we want to kill Vāsanā the more thousands-folds it increases.

To get rescue from all these foes or demons we will have to surrander to the Great Power whose projection is the entire universe. Only that has the power to over-power these—

'durvṛitta-vṛitta-śamanaṁ tava devi śīlam'

The proper time for worshiping of the Great Goddess

The proper time for worshiping the Great Śakti (Power) is twice a year : Śarad (autumn season) and Vasanta (spring). The autumn season presents a pure environment after washing away to the maximum extent the refuse of visible nature by rains. The worship of forefathers prepares ground for the worship of Gods. During the Autumn-Nine-Nights the devotee surrenders to the Mother of the universe and calls[11]—

devi prapannārtihare prasīda
prasīda mātar jagato'khilasya.
prasīda viśveśvari pāhi viśvaṁ
tvam īśvarī devi carācarasya..

'Please, O Goddess! who removes the grief of those who surrender to Thee. O Mother of the entire universe, please. Please, O Queen of the universe and protect the world'.

The 'Nine-Nights' is the beginning of the year according to old Indian culture. So it is new. The first nine nights remove the darkness of delusion of the being and come as a new era. It is a suitable time for the worship of the God Power. It is a festival representing the awakening of power. This month is called *Aśvayuj.* The horse and the elephant are worshi-pped at the time of this festival.

Even during these nine days the God Power stays for three days only. She is Mūla-Prakṛti (Basic Nature). She arrives at the time of Mūla-Nakṣatra, on the seventh day of this month. During these three days three forms of the Universal Mother come to light—Mahākālī on the seventh night, Mahālakṣmī on the eighth and Mahā-Sarasvatī on the Ninth. Thus during Durgā-Pūjā the three gods—Brahmā, Viṣṇu and Rudra are worshipped in the form of their respective powers.

Mahāṣṭamī the special object of God-Power worship. It relates to Aṣṭa Mātṛkās[12]—

"upoṣaṇam athāsṭamyām
aṣṭa - śakteḥ prapūjanam"

There is the process of special worship. In the Yajña of Dakṣa Prajāpati at the time of self-immolation of Satī, Bhadra-kālī appeared with millions of Yoginīs in order to destroy Dakṣa-Yajña on the eightth day[13]—

purā'ṣṭamyāṁ bhadrakālī
dakṣa - yajña - vināśinī.

prādurbhūtā mahāghorā
yoginī-koṭibhiḥ saha..
ato'ṣṭamyāṁ viśeṣeṇa
kartavyaṁ pūjanaṁ sadā.
nānā-vidhopahāraiś ca
gandhamālyānulepanaiḥ..

At the time of this holy festival of Śakti-pūjā (Power worship) the devotee overcoming the internal foes of Vāsanā, desire, anger, greed etc. and diseases in the form of demons, prays aloud[14]—

sarva-maṅgala-māṅgalye
śive sarvārtha-sādhike.
śaraṇye tryambake gauri
nārāyaṇi namo'stu te..

Foot Notes

१. शिवोऽपि शवतां याति कुण्डल्यादिविवर्जितः।
शक्तिहीनस्तु यः कश्चिदसमर्थः स्मृतो बुधैः॥
२. अप्रकटीकृतशक्तिः शक्तोऽपि जनस्तिरस्क्रियां लभते।
निवसन्नन्तर्दारुणि वह्निर्लङ्घ्यो न तु ज्वलितः॥
३. या देवी सर्वभूतेषु शक्तिरूपेण संस्थिता।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः॥
४. एषा त्रिशक्तिरुद्दिष्टा नयसिद्धान्तगामिनी।
एषा श्वेता परा सृष्टिः सात्त्विकी ब्रह्मसंस्थिता॥
एषैव रक्ता रजसि वैष्णवी परिकीर्तिता।
एषैव कृष्णा तमसि रौद्री देवी प्रकीर्तिता॥
५. निर्गुणा या सदा नित्या व्यापिकाऽविकृता शिवा।
योगमायाऽखिलाधारा तुरीया या च संस्थिता॥
तस्यास्तु सात्त्विकी शक्ती राजसी तामसी तथा।
महालक्ष्मीः सरस्वती महाकालिति ताः स्त्रियः॥
६. विष्णौ च सात्त्विकी शक्तिस्तया हीनोऽप्यकर्मकृत्।
द्रुहिणे राजसी शक्तिर्यया हीनो ह्यसृष्टिकृत्॥
शिवे च तामसी शक्तिस्तया संहारकारकः।
7. aṣṭamī navamī-yuktā navamī cāṣṭamī-yutā.
ardha-nārīśvara-prāyā umā-māheśvarī tithiḥ..
—Viṣṇudharmottarapurāṇa
8. Ṛgveda-Saṁhitā 10, 125, 1-8.
9. Kena-Upaniṣad 3, 3, 12.
१०. दुर्वृत्तवृत्तशमनं तव देवि शीलम्
११. देवि! प्रपन्नार्तिहरे! प्रसीद प्रसीद मातर्जगतोऽखिलस्य।
प्रसीद विश्वेश्वरि! पाहि विश्वं त्वमीश्वरी देवि! चराचरस्य॥

१२. उपोषणमथाष्टम्यामष्ट-शक्तेः प्रपूजनम्।
१३. पुराऽष्टम्यां भद्रकाली दक्षयज्ञविनाशिनी।
प्रादुर्भूता महाघोरा योगिनीकोटिभिः सह॥
अतोऽष्टम्यां विशेषेण कर्तव्यं पूजनं सदा।
नानाविधोपहारैश्च गन्धमाल्यानुलेपनैः॥
१४. सर्व-मङ्गल-माङ्गल्ये! शिवे! सर्वार्थ-साधिके।
शरण्ये! त्र्यम्बके! गौरि! नारायणि! नमोऽस्तु ते॥

II

Mahāṣṭamī 'Fuente de todo bienestar' - Festival del culto a la energia -

Según su grado de sutileza están las cosas dotadas en mayor o menor medida del poder de penetración y de sostén. Los objetos toscos toman el apoyo de la energía sutil y pueden así permanecer al alcance de los sentidos. El fuego en su estado sutil es inmanente a todas las cosas, pero para manifestarse en su estado tosco depende de la energía de combustión. Los cinco elementos toscos (tierra, agua, fuego, aire y éter) tienen como base perceptiva sus correspondientes principios sutiles : el olfato, el sabor, la visión, el tacto y el oido. Cuando la sutileza de estos principios disminuye, se inicia el desarrollo de los cinco elementos toscos. En el Devī Bhāgavata-Purāṇa, la energía fundamental de Śiva, su poder de sostén, que, al escribir la palabra "Śiva" se representa con la letra "i" se denomina Kuṇḍalī. Podemos observar que al retirar la "i" (Kuṇḍalī) de la palabra "Śiva", esta se convierte entonces en "Śava" (cadáver) y cuando al cadáver (Śava) se le añadeKuṇḍalī (i) el resultado es Śiva. Este es el milagro de la energía. Un individuo desprovisto de energía es en verdad considerado impotente.

śivo' pi śavatāṁ yāti kuṇḍalyādi-vivarjitaḥ.
śaktihīnas tu yaḥ kaścid asamarthaḥ smṛto budhaiḥ..

Abandonado por Kuṇḍalī incluso Śiva se convierte en un cadáver.

A aquel que carece de energía los sabios consideran impotente.

Esta energía está sepultada en el ser humano. Si no se despliega (muestra) abiertamente queda el hombre disminuido. Observad un trozo de leño. Mora en su interior la divinidad del fuego, pero al no evidenciarse en su forma visible todo el mundo marcha sobre él y lo pisotean continuamente. Sin embargo cuando el fuego se enciende, nadie se atreve a maltratarlo.

aprakaṭīkṛta-śaktiḥ śakto'pi janas tiraskriyāṁ labhate.
nivasann antārdāruṇi' vahnir laṅghyo na tu jvalitaḥ..

Incluso el hombre competente, cuya energía no se manifiesta, permanece oculto.

Nadie pisoteará el leño que arde con el fuego que mora en su interior.

La inactividad de los seres que carecen de energía es algo que se demuestra por sí mismo. Por otra parte en toda criatura se reconoce claramente una carga de energía.

yā devī sarva-bhūteṣu śakti-rūpeṇa saṁsthitā.
namas tasyai namas tasyai namas tasyai namo namaḥ..

Saludo y rindo homenaje una y otra vez a la Diosa que bajo la forma de energía esta aposentada en todos los seres.

A esta Gran Energía se la entiende de dos maneras distintas, según se la considera con atributos o sin ellos. (saguṇā nirguṇā sā tu dvidhā proktā manīṣibhiḥ). A la energía sin atributos se la llama Suprema o también Naturaleza Radical (Mūla Prakṛti), por este motivo trasciende a los tres *Guṇas* (las tres cualidades primarias que como si fuesen tres hilos trenzan la cuerda del mundo objetivo), es todo consciencia, es ecuánime y superior a todos los elementos. Dueña de la competencia tiene el poder de hacer, de no hacer y de hacer de otra manera ("avyākṛtā hi paramā prakṛtis tvam ādyā"—Tú eres la potencia elemental, Suprema, la Naturaleza primordial).

La naturaleza "no-desplegada" mediante su forma dotada de atributos efectúa la emisión de todos los seres, tanto animados como inanimados, desde Brahmā, el creador, hasta la mínima brizna de hierba. En el Mārkaṇḍeya-Purāṇa a esta manifestación de la Naturaleza Radical se la reconoce "compuesta por las tres *Guṇas*" (triguṇātmikā). En el capitulo de la "Triple energía" del Vārāha-Purāṇa, se explican separa da amente sus características. La energía del *Guṇa Sattva* es excelsa y radiante y recibe el nombre de Sāttvikī. La del Guṇa Rajas se llama

Rājasī y su color es el rojo. La energīa del Guṇa Tamas se llama Tāmasī y es de color negro.

eṣā triśaktir uddiṣṭā nayasiddhāntagāminī.
eṣā śvetā parā sṛṣṭiḥ sāttvikī brahmasaṁsthitā..
eṣaiva raktā rajasi vaiṣṇavī parikīrtitā.
eṣaiva kṛṣṇā tamasi raudrī devī prakīrtitā..

Esta triple energía ha sido anunciada en relación con la nueva doctrina. La que es blanca llamada Sāttvika es la creación suprema y está establecida en Brahmā. La roja, Rājasī, es famosa con el nombre de Vaiṣṇavī y la que es oscura, Tāmasi es celebrada como, la diosa Raudrī.

En la Gorakṣa Saṁhitā se las considera como símbolos del deseo (voluntad), la actividad (ritual), y la percepción (conocimiento). "icchā kriyā tathā jñānaṁ gaurī brāhmī tu vaiṣṇavī." Ulteriormente estas tres se expendan en ocho, bien conocidas como las "madres" (Mātṛkā) o las "ocho madres" : Brāhmī, Māheśvarī, Caṇḍī, Vārāhī, Vaiṣṇavī, Kaumārī, Cāmuṇḍā y Carcikā. Se en cuentran algunas diferencias en la lista de nombres que da el Brahma-Vaivarta-Purāṇa. Tambien se han hallado imagenes de las Mātṛkās en las excavaciones de Mohenjodaro y Harappa pertenecientes a la cultura del valle del Indo.

Esta madre del universo, toda consciencia, con la ayuda de sus energías se convierte en la creadora, preservadora y destructora. A la energía

Sāttvīkī se la ha llamado Vaiṣṇavī; a la Rājasī, Brāhmī y a la Tāmasī, Raudrī y también respectivamente Mahālakṣmī, Mahāsarasvatī y Mahākalī.

nirguṇā yā sadā nityā vyāpikā'vikṛtā śivā.
yogamāyā'khilādhārā turīyā yā ca saṁsthitā..
tasyās tu sāttvikī śaktī rājasī tāmasī tathā.
mahālakṣmīḥ Sarasvatī Mahākālīti tāḥ striyaḥ..

Tres energías : Sāttvikī, Rājasī y Tāmasī a las que corresponden tres mujeres : Lakṣmī, Sarasvatī y Kālī, surgen de esa cuarta energía integral, inalterada, auspiciosa, de ese flujo armonioso que ensambla el universo, y es la Presencia Establecida.

Todos los objetos producidos, con la instrumentalidad de estas tres energías, están sujetos al cambio, son recurrentes y también efímeros. Aquello que tiene un inicio, tiene también a través de las seis desviaciones del orden natural, una conclusión. "ādya vā ābda-śatānte vā mṛtyur vai prāṇināṁ dhruvaḥ" "Cierta es la muerte de las criaturas sea hoy o dentro de un siglo". Las distintas formas de vida que se engendran en el conjunto de los 8,400,000 úteros tienen diversas duraciones, que van desde un instante o un siglo hasta el lapso de vida de Brahmā. Pero un día u otro incluso las divinidades que como Brahmā residen en el mundo celestial, conocerán ineluctablemente su fin. Qué es en realidad la muerte o el término de las criaturas? La muerte o conclusión es la disolución en nuestro propio estado causal. En su forma tosca, esta creación consiste en un elemento consciente más la materia inerte. La consciencia es el elemento sutil y la Materia Inerte el componente tosco. El elemento sutil se disuelve en su respectivo estado causal sutil y la materia inerte en el estado causal tosco. Estos estados causales se reabsorben también continuamente en sus respectivos estados causales. "Agnīṣomātmakaṁ jagat". "El mundo está constituido por fuego y soma". Según esta opinión el mundo es el fuego y es la oblación y el proceso de disolución continua, de ofrenda continua, funciona incesantemente. El principio de sostén de esta creación es la existencia sin principio ni fin, es la consciencia sin principio ni fin, es un manantial de gozo sin principio ni fin. En este mundo constantemente sujeto al cambio apenas se vislumbra un débil destello de su presencia. Brahmā como elemento de sostén está presente en Viśvamāyā (artífice universal), Ādimāyā (artífice primordial). Se le conoce por diversos nombres: Mahālakṣmī, Mūlaprakṛti, Mahādevī, Durgā etc... "ādhārabhūtā jagatas tvam ekā", "Tu eres el único elemento de sostén de este universo".

Este único principio supremo, entrelazando sólo una fracción de su existencia, consciencia y gozo en cada objeto dividido se nos aparece como si él mismo estuviese fragmentado en ellos, siendo en realidad indivisible. El efectúa la creación, la nutrición y la destrucción de las criaturas o en otras palabras él disuelve la creación en su estado causal. Para realizar estas tres actividades se requieren tres energías eminentemente activas, conocidas con el nombre de Brahmā, Viṣṇu y Śiva y que corresponden a los tres guṇas de Mahāśakti. Sin estas tres energías, Sāttvikī, Rājasī y Tāmasī aposentadas en los tres dioses, ellos serían incapaces de operar el proceso de creación, mantenimiento y disolución del cosmos.

Viṣṇau ca sāttvikī śaktis tayā hīno py akarmakṛt.
Druhiṇe rājasī śāktir yayā hīno hy asṛṣṭikṛt..
Śive ca tāmasī śaktis tayā saṁhārakārakaḥ.

"La energía Sāttvīkī se encuentra en Viṣṇu, si de ella estuviera desprovisto no sería capaz de ejecutar acción alguna.

La energía Rājasī se encuentra en Brahmā, no podría, sin ella efectuar la creación.

En Śiva se encuentra la energía Tāmasī. Ella es el instrumento del Śiva destructor."

Surgida de estas tres, la creación es impermanente y dual. Esta es la forma "con atributos" (Saguṇa) de Mahāśakti.

Aunque en los Vedas, en los Darśanas hindúes y en los Purāṇas, Brahmā o Sadāśiva se corroboran como el Principio Eminentísimo, Brahmā y su deleitosa energía no se encuentran mutuamente separados, al igual que el fuego y su poder de combustión. En realidad el poder de combustión del fuego es la esencia del fuego. Tenemos por un lado la existencia misma del fuego y por el otro el proceso de su actividad. Si de alguna manera los separásemos sería imposible obtener resultado alguno. Mostrada así la grandeza de esta Mahāśaktī impensable en el Devī Bhāgavata se dice: "Tras considerar a esta Mahāśakti, cuya propia esencia es Brahmā, como constante y eterna, Brahmā, Viṣṇu y Rudra meditan continuamente en ella".

te vai śaktiṁ parāṁ devīṁ brahmākhyāṁ paramātmikām.
dhyāyanti manasā nityaṁ nityāṁ matvā sanātanīm..

Se dice en Śrimadbhagavad-Gītā: "Considera a Prakṛti la Puruṣa sin principio". (Prakṛtiṁ Puruṣaṁ caiva viddhy anādī ubhāv api) y en el Devī-Bhāgavata: "Considera siempre sin principio ni fin a Puruṣa y a Prakṛti". (anādinidhanau viddhi sadā prakṛtipūruṣau). Ha quedado, pues, así expuesta, la falta de un comienzo de Prakṛti y Puruṣa...

Al igual que la divinidad del fuego, sin la energía de combustión, no es capaz ni de brillar ni de consumir cosa alguna, así Pūruṣa o Brahma sin su deleitosa consorte Mahāmāyā o Mahāśakti, no es capaz de efectuar la emisión, la nutrición y la reabsorción del cosmos. En la literatura hindú se ha intentado explicar esta unidad, entre la Energía y su poseedor, mediante la imagen de *Ardhanārīśvara* (El Señor de la media mujer) (El hermafrodita) La energía viviente que está fluyendo en este cuerpo tosco es también una representación de Prakṛti y Puruṣa, que tras unirse y tornarse plenamente indivisos prestan el movimiento a cada alma encarnada. (La unión de Prakṛti-Puruṣa es la boda del Padre Cielo y la Madre Tierra que engendran al Hijo/Hombre. Pero en realidad, como se hadicho mas arriba, Cielo y Tierra nunca estuvieron separados. Son los dos principios consustanciales y opuestos que integran la Realidad Unica. Su separación y su ulterior aparejamiento acaecen sólo desde el punto de vista relativo y condicionado). Al trazar una línea recta desde el ombligo, pasando justamente entre los dos agujeros de la nariz, hasta llegar a la cabeza, este cuerpo se divide en dos partes. En la parte izquierda que representa el principio lunar o femenino, se encuentra el canal, conducto o arteria llamado Iḍā y en la parte derecha, representante del princoipio solar o masculino se encuentra, la arteria llamada Piṅgalā. Entre estos dos principios se establece el equilibrio del alma encarnada. Estas son las dos formas de la única Mahāśakti: Śakti y el poseedor de la Śakti (Śaktimān), Pārvatī y Śiva Parameśvara. Este es el motivo por el cual en la cultura hindú se especifica la necesidad de cubrir con una tela el hombro izquierdo de los hombres, ya que esa parte es el símbolo de la energía femenina o de Prakṛti. Así lo masculino se encuentra en la mujer y lo femenino en el hombre. Por eso la mujer con el poder de su voluntad tiene la capacidad de desarrollar e incrementar el elemento masculino y el hombre el femenino. Aquí reside el secreto de la personificación de Ardhanārīśvara. Este cuerpo es tambien una representación del huevo de Brahmā (el cosmos). Así en el cuerpo del alma viviente la oreja izquierda denotará el recorrido norte del sol (desde el solsticio de verano Uttarāyaṇa al solsticio de invierno Dakṣiṇāyana) y la oreja derecha el recorrido sur. En el Mārkaṇḍeya-purāṇa, Pārvatī tras asumir el envoltorio corporal es llamada Ambikā o Kauśikī. Sin embargo cuando ella misma es la naturaleza suprema, no manifestada, progenitora de las tres guṇas (Sattva/Vaiṣṇavī; Rajas/Brāhmī; Tamas/Rudrāṇī) se la conoce con el nombre de Tryambikā. Esta misma energía prrimordial y suprema impregna todo el orbe, tanto animado como inanimado, asumiendo las formas de las distintas cualidades y sentimientos como por ejemplo: la vitalidad, la consciencia, el intelecto, el sueño, el hambre, la sed, el color, la pariencia, la especie, la vergüenza, la paz, la fe, la belleza, la fortuna, el comportamiento, la memoria, la compasión, el contentamiento, la confusión, etc. Es por eso una Diosa penetrante, porque asumiendo formas diversas penetra en las cosas para prestarles sus propias esencias.

yā devī sarva-bhūteṣu cetanety abhidhīyate.
namas tasyai namas tasyai namas tasyai namo namaḥ..

bhūteṣu satataṁ tasyai vyāptidevyai namo namaḥ.

"Saludo y reverencio a esa Diosa que con el nombre de Consciencia se encuentra en todos los seres. Rindo homenaje a esa Diosa penetrante que ha impregnado eternamente a los seres."

En la época de los himnos del Ṛg-Veda, Brahmā con el nombre de Śakti se identifica con el principio de la Energía. En el Vāgāmbhṛṇi Sūkta hay una brillante descripción del principio de la energía. En la época de las Upaniṣads se expresa con toda claridad bajo la forma de Umā.

Nosotros sabemos ahora a ciencia cierta que si el cuerpo tosco del huevo de Brahma (el cosmos) es Brahmā, el cuerpo sutil Viṣṇu y el causal Rudra, correspondiendo a los estados de vigilia, sueño y sueño profundo, sobresale entonces la energía Suprema y Primordial como el cuarto estado, fundamento de todos los otros. Si estos se toman como representaciones de Vaikharī, Madhyamā y Paśyantī, la energía primordial corresponderá entonces a Parā. (Vaikharī, Madhyamā, Paśyantī y Parā Vāk, representan las cuatro etapas de la manifestación del Verbo. Asi, Parā Vāk es la consciencia auto-radiante en donde no hay aún las diferenciaciones del discurso. Es el silencio preñado de significado, gérmen de todo sonido, esencia de toda palabra y corrresponde a Turīyā o el cuarto estado. Paśyantī es la visualización de la idea aún no cubierta por el ropaje de la palabra y corresponde al tercer estado, el estado causal. Madhyamā es la idea expresada por palabras aún no pronunciadas. El sonido es potencial, pero el lenguaje ha trabado ya todas sus estructuras. Es la voz intermedia y corresponde al estado sutil. Y por último la voz hablada es Vaikharī y corresponde al estado tosco.)

En el curso de la experiencia los sentimientos de negligencia, ilusión, ignorancia y pereza nos vienen del *Guṇa* Tamas. La pasión y la cólera del Guṇa Rajas y el conocimiento y la paz del Guṇa Sattva. Dentro de esta creación llevada a cabo por la energía de las tres Guṇas de la primordial Mahāśakti se incluyen también el elemento demoníaco y el divino. ("Āsurī": esta palabra que traducimos al español por demoníaco no tiene en sánscrito las mismas connotaciones inequívocamente malignas y truculentas que en español. Ahí el significado es reversible, originalmente significaba también divino, y nunca se pierde de vista el hecho de que cuando cae el telón, eneste Gran Teatro del Mundo, Dios y Demonio, Enemigos mortales durante la obra, no son sino dos actores, colegas de una misma profesión, las dos caras de una misma moneda). Cuando el alma encarnada afligida por el Guṇa Tamas busca amparo en esta Śakti Primordial, ella para disolver este Guṇa en su principio causal reviste la forma de Kālī o Mahākālī. Esta es la Diosa llamada Durgā, que surge como destructora de los demonios, de los grandes obstáculos, del lazo de la exixtencia, de las malas acciones, de la pena, del dolor, del infierno, del castigo de Yama (Dios de la muerte), del nacimiento, del gran temor, de la tisis, etc.

durgo daitye mahāvighne bhavabandhe kukarmaṇi.
śoke duḥkhe ca narake yamadaṇḍe ca janmani..
mahābhaye'tiroge cāpy āśabdo hantṛvācakaḥ.
tān hanty eva yā devī sā durgā parikīrtitā..

Durgā es la destructora de la pobreza y la miseria. En la morada de los dioses ella es la prosperidad del cielo. Patrona de los *brāhmaṇes* es también Vaṇī (la voz) y Sāvitrī.

sā Durgā Menakā-kanyā dainya-durgati-nāśinī.
svargalakṣmīś ca Durgā sā Śakrādīnāṁ gṛhe gṛhe.
sā vāṇī sā ca Sāvitrī viprādhiṣṭhātṛ-devatā.

Esa es Durgā, hija de Menakā, destructora de la pobreza y la miseria. Ella es en los hogares de los dioses la prosperidad celestial. Ella es la Voz y ella es Sāvitrī, deidad tutelar de los *brāhmaṇes.*

Por el asesinato del rākṣasas (tipo de demonio u ogro que se complace en comer carne humana, frecuentar los crematorios, perturbar los sacrificios y en general afligir al hombre con sus múltiples abusos) Durgā toma el nombre de Durgā; por el de Tripura; y por ser su esencia su propia existencia se la llama Satī, la existente. Según el Mārkaṇḍeya-Purāṇa, durante el sueño cósmico de Viṣṇu, prevaleció el poder del demonio Madhu-kaiṭabha. Ciertamente, durante el sueño de la energía divina, el poder demoníaco se incrementa, pero cuando la energía divina despierta el poder demoníaco toca a su fin. Si Mahiṣāsura es unsímbolo de la ilusión, Śumbha y Niśumbha ejemplifican el egoismo y el placer derivado de los sentidos. (Ojos ahumados) Dhūmra-locana, la pereza; Caṇḍa y Muṇḍa, la pasión y el odio y Rakta-Bīja (Semilla Roja), el deseo latente que no se extingue, incluso en el curso de sucesivos nacimientos (Vāsanā). Cuanto mas esfuerzo se hace para eliminar este tipo de deseo, tanto más al igual que Rakta-Bīja, (Cuando una gota de sangre de Rakta-Bīja cae al suelo se convierte en otro Rakta-Bīja. Así cuanto más se le hiere para matarlo tantos más Rakta-Bījas se producen) crece centuplicado. Para protegernos de todos estos enemigos y demonios habremos de buscar amparo en Mahāśakti. Suya es la extensión de este mundo y en ella reside el poder de subyugarlo.

"durvṛtta-vṛtta-śamanaṁ tava devi śīlam".

"Oh Diosa! : Tu naturaleza aquieta la actividad de los villanos".

Dos épocas del año se consideran propicias para el culto a la energía: el otoño y la primavera. Durante la estación otoñal, después de las lluvias monzónicas, las abundantes impurezas de esta naturaleza visible se destruyen y se lavan y la atmósfera se torna pura. El culto a los antepasados sirve también como preámbulo al culto de los dioses. Durante estas nueve noches otoñales el alma tras refugiarse en la madre del mundo exclama :

devi prapannārtihare prasīda prasīda mātar jagato'khilasya.
prasīda viśveśvari pāhi viśvaṁ tvam īśvarī devi carācarasya.

"Oh Diosa! Madre de todo el universo. Apacíguate y complácete en destruir el dolor de los afligidos. Oh Señora! Regente del cosmos. Complácete en protegerlo. Tú eres, Oh Diosa, la gobernanta de lo animado y lo inanimado".

Estas nueve noches señalan también en la antigua cultura hindú, el inicio del año, por eso se llaman "las nuevas noches". Las nueve primeras noches del comienzo del año disipan la oscuridad de la ilusión presente en el alma y la renuevan. Es en verdad una época adecuada para el culto a la energía, ya que es el festival del despertar de la energía. Este mes se denomina también Aśvayuj. En este festival se honran el caballo, el elefante y otros animales.

Mahāśaktī está sólo presente en tres de estos nueve dìas. Ella es la Naturaleza Radical (Mūla Prakṛti) por eso su venida acaece en el séptimo día de la quincena lunar, en la mansión (lunar) llamada Mūla. Ella es accesible desde el séptimo día al noveno. Durante estos tres días se revelan las tres formas de la progenitora del cosmos. En el séptimo día ella es Mahākalī, en el octavo Mahālakṣmī y en el noveno Mahāsarasvatī. Durante Durgā-Pūjā, pues, esencialmente se rinde culto a estas tres energías mencionadas junto con las tres diosas correspondientes. En el Mahāṣtamī el culto de Śakti tiene un objeto especial. Esta relacionado con las ocho Mātṛkās.

"upoṣaṇam ath āṣṭamyām aṣṭa-śakteḥ prapūjanaṁ"

"Durante el Mahāṣṭamī se ayuna y se adoran las ocho energías". De ahí la disposición de culto especial.

Durante el octavo día lunar, en el sacrificio de Dakṣa, Bhadrakālī, junto con millones de Yoginīs, apareció en el momento de la quema de Satī, para destruir el sacrificio.

purāṣṭamyāṁ bhadra-kālī dakṣa-yajña-vināśinī.
prādurbhūtā mahāghorā yoginī-koṭibhiḥ saha..
ato'ṣṭamyāṁ viśeṣeṇa kartavyaṁ pūjanaṁ sadā.
nānāvidhopahāraiś ca gandha-mālyānulepanaiḥ..

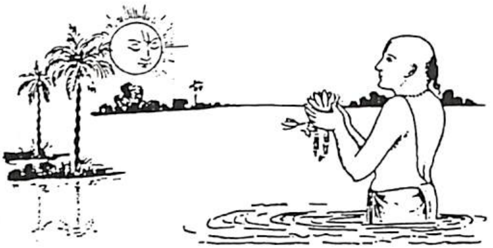
"En el antiguo Aṣṭamī, Bhadrakālī, la muy terrible, se manifestó como la destructora del sacrificio de Dakṣa, acompañada por millones de Yoginīs.

Por eso el Aṣṭamī ha de ser celebrado especialmente con diversas ofrendas, con incienso, guirnaldas y ungüentos".

Es este un festival auspicioso en el que se propicia a Śakti. Mediante su culto obtendrá el individuo la victoria sobre las enfermedades y los enemigos internos, que asumen la forma de ogros y demonios y podrá pronunciar en tono suplicante:

sarva-maṅgala-māṅgalye śive sarvārtha-sādhike.
śaraṇye tryambake gauri nārāyaṇi namo'stu te..

"Oh Fuente de todo Bienestar! A tí te honro benévolo refugio, Gaurī, Narāyaṇī, Tryambakā, productora de toda riqueza espiritual y material. Honor y gloria".



III

The Worship of God Power
Durgā & Kuṇḍalinī

The cosmos is charged with Power. God-Power controls the universe with Its trio capacity to do, undo and to do otherwise and virtually protects it from dispersion. Tether means to tie. The God-Power ties the universe with a strong and hard brittle *Guṇa:* tether consisting of three strings of Sattva (stability), Rajas (activity) and Tamas (passivity) *Guṇas.* No conventional weapon can cut this tether which is unbreakable and unpenetrable. The God-Power consisting stablity, consciousness and bliss is visible through the three projecting trails—with which the Cosmic Mother creates innumerable Cosmos.

The Trio-trait Power is of two kinds—1. Projecting Power and 2. Concealing Power. Projection means creation. The Projecting Power gets strength from the stable-conscious and Blissful Power and creats the visible universe from the invisible. That God-Power is called Mūla-Prakṛti (The Basic Nature). This entire visible universe lies in a slumbering state during the period of final destruction. This Invisible can be called Brahmā of the Purāṇas. When the universe takes a visible or a corporal form it adopts the *Trio Traits*, the five factors and becomes tangible by the five senses. When it merges in the most delicate invisible source it becomes intangible by the senses and is called Invisible. The 18th verse in Chapter 8th of 'Śrīmad-Bhagavadgītā' indicates the two variable states.

All visible creatures come into light in the morning of Brahmā and merge in Invisible Brahmā on his evening. The invisible is called Prakṛiti (Nature) and the visible is called the triotraited Nature. Actually Nature evolves in the form of the moving and the unmoving creation. Though this world is unconscious, it assumes the opposite due to the partial inflow of the latter of the Great Power. Due to the partial inflow of Consciousness of the Great Power the partial existence of its stability lasts long. The light of its blissful beam is spread all over this universe.

But the concealing capacity of the Great Power hides its stable, conscious and blissful form. This is why Jīvātman (the individual soul) finds this world full of weal and woe. When the helpless individual torn asunder by the worldly woes, surrenders to the Universal Mother, She loosens his worldly ties and showers Her blissful beams on him. She gives him strength to carry out his worldly activities.

In the *Vāgāmbhṛṇī-Sūkta* of Ṛgveda-Saṁhitā 10, 125, 1, the Mantra-Draṣṭrī Ṛṣikā (the lady Vedic Sage) charged with Holy Communion with the God Power says, "Whomso-ever I protect, I make him strong, a genious, Ṛiṣi and even *Brahmā*."

This Stable-Conscious-Blissful God-Power or Basic Nature has various names in Indian Culture. The presiding deity of Stablity is called *Mahā-Lakṣmī*, that of creativity is called *Mahā-Sarasvatī* and that of inactivity is called *Mahā-Kālī*. Their functions are protection, creation and destruction respectively. In the Devī-bhāgavata-Purāṇa, this God Power has been mentioned as Unevolved, Everlasting, All pervailing, Allbase and Turīya (the Fourth State)—1. Jāgrat (Conscious), 2. Svapna (Sub-Conscious), 3. Suṣupti (Unconscious) & 4. Turīya (Transcendental, beyond the senses & mind).

Among various forms of the God-Power, five forms are prominent—*1. Durgā, 2. Rādhā, 3. Lakṣmī, 4. Sarasvatī* and *5. Sāvitrī*. Durgā is All-power, Lakṣmi is All-self and Sarasvatī is All-knowledge, Sāvitri is All-purity and Rādhā is All-bliss.

In *Devyatharvaśīrṣa*, Durgā has been saluted as destructor of great fear, pacifier of great crisis, embodiment of compassion, hardly knowable, destroyer of wickedness and redeemer.

In *Brahmavaivarta-Purāṇa, Durgā* means—devil, great obstruction, worldly tie, wicked activity, *grief, pain, hell, yamadaṇḍa,* great fear and pestilence. The unthinkable God-Power showers grace on Her devotees and destroys these defects. It is why She is called Durgā.

In Brahma-vaivarta-Purāṇa, Lord Kṛṣṇa tells to Nanda "The God-Power is the presiding deity of pity, slumber, hunger, satiation, thirst, devotion, forgive-ness, steadiness, satisfaction, strength, peace and shyness". This very God-Power is Śrī-Rādhā in Goloka, Lakṣmī in Milksea, Satī the daughter of Dakṣa Prajāpati and Durgā, the destroyer of distress. She is also speech, knowledge, Sāvitrī and Sarasvatī. She is the burning power in fire, the radiance in the Suṇ, the splendour in the *full moon,* the coolness in water, the germinating and retentive power in earth, the Brahmā virtue in the Brāhmaṇa, the godliness in gods, the penance in the ascetic and the householding goddess among the householders. She is the redemption among the redeemed, the attachment among the worldly persons, the devotion among my devotees, the kingly splendour among the kings, the profit power among the businessmen, the wisdom and intellect among the gentlemen. She is the charity among the charitable, the Brāhmaṇa devotion among the Kṣatriyas and husband-devotion among the Kṣatriya and husband-devotion among the pious housewives. The very God-Power is the main root of the universe being the base of all-creative powers.

According to the Hari-Vaṁśa-Purāṇa, the goddess prayed by Aniruddha, son of lord Kṛṣṇa for his protection while in bondage of Bāṇāsura, is mentioned as Durga.

Devī-purāṇa mentioned Her as riding a lion. According to Mārkaṇḍeya Purāṇa Himavān gave her the lion.

Yudhiṣṭhira mentally prayed to Durgā-Devī, the Ruling Power of the three worlds before entering the capital town of King Virāṭa. In his prayer, he mentions Her as to be born in to Yaśodā, in the house of the cowherd Nanda, Vāsudeva's sister (sister of Kṛṣṇa), Kumāri (virgin) Brahmacāriṇī, Who is the destroyer of the *asura* named Mahiṣa, Jaya, Vijaya, causing victory in battle etc. Her permanent abode has been mentioned as Vindhyācala. He says, "You protect from Druga (intolerable distress). Hence, You are called Durgā. You are the refuge of persons in distres in dense forest, deep sea and the clutches of looters. O Great Goddess, the people who remember You are freed from fear while swimming in water, moving in dangerous paths and dense jungles. You are fame, fortune, strength, success, shyness, knowledge, progeny, wisdom, evening, night, lustre, slumber, moonlight, glamour, forgiveness and compassion. On being worshipped you destroy men's bondage, delusion, the crisis of destruction of progeny and self, ailments, death and all kinds of fear. My Kingdom has been usurped. Hence I take refuge under Thyself. O affectionate protector of refugee devotees protect me."

Mārkaṇḍeya-Purāṇa mentions that in the 28th Kalpa of Vaivasvata-Manvantara, the Goddess will be born to Yaśodā, in the house of the cowherd Nanda for destroying the devils named Śumbha and Niśumbha. Her abode will be Vindhyācala.

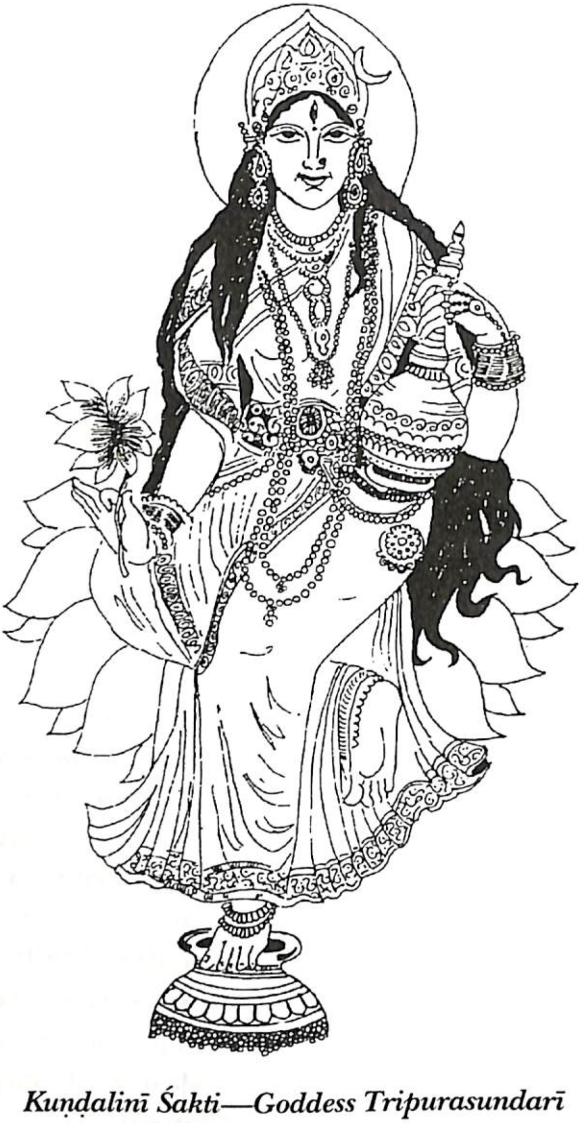
According to Devībhāgvata-Purāṇa the seat of Vindhyācala-Vāsinī is Supreme among the perfect seats of Goddess (7, 38, 8). According to Vāmana-Purāṇa, the very Durgā borne to Yaśodā became Vindhyavāsinī. Indra took the Goddess to Vindhyācala and prayed her to stay there. He gave the lion for her to ride.

According to Devī-Purāṇa, Durgā, the Prime Power riding the lion roams about in Vindhyācala. She bestows the highest perfection to men pleased by Mantra (Chanting) offering, rituals and meditation. She is a blessing Goddess. In Vana-durgopaniṣad, the lion has been mentioned by her side for meditation.

Though the devotees worship God-Power as a daily routine, particular periods have been prescribed for special worship of gods. Accordingly, the particular period prescribed for the worship of God-Power is called Navarātra Nine or new Nights. This is the juncture for arousing power. Nine forms of Goddess have been prescribed for Her vision and worship. The presiding deity of seventh night is Mahā-Kālī, of eighth might is Mahā-Lakṣmī and Mahā-Sarasvati for nineth night. Therefore these three dates are called Mahā-Saptamī, Mahā-Aṣṭamī and Mahā Navamī. Every devotee is expected to perform special worship and offering during Mahā-Aṣṭamī. At this juncture we should sacrifice lust, anger, greed, delusion our inner enemies etc. at Her altar and pray to her to take to the super conscious state in the body.

This Goddess in the form of Kuṇḍalinī, *Tripura-sundarī* or Śabda-brahma, is lying down at Mūlādhāra Cakra. Goddess Durgā is invited during Mūla star. This Mūla star is the symbol of Mūlādhāra Cakra in your body. The star for the departure of the Goddess Durgā during the third day is Śravaṇa. This is the symbol of the listening. During these three days, Sādhakas should make nine practices. At the end, energy of the Goddess appears *in the ear.* This listening is called Anāhata-Nāda, unbeaten sound. Later on it changes in celestial & super-conscious soụnd. This is the egoless state in Para-Brahma. This is the spiritual journey from Kuṇḍalinī to Super-conscious, turīyātīta : state of the Śabda-Brahma.

The Kuṇḍalinī : snakepower is pleased by worship through Prāṇa (air). By force of air Kuṇḍalinī is moving like the head of the Cobra. The Kuṇḍalinī energy is moving upwards if the air is



Kuṇḍalinī Śakti—Goddess Tripurasundarī accompanied with the holy *Sound of Mantra.* At the end, the energy connected to the third Cakra Maṇipūraka, appears to be accompanied with heat, in the cave of the left ear, the north pole is symbolised as the Cosmos.

IV

The Worship of Mother Power
(Nine forms of Prime Power)

Specific Juncture of Worship

Particularly autumn and spring seasons have been specified for worship of Mother Goddess. So both of these junctures are famous as Autumn and Spring Navarātras (Nine nights). In ancient times the year commenced with the advent of autumn. So the word 'Śarad' began to be used as year—'jīvema śaradaḥ śatam'. The year also commenced with the Spring season according to which it starts from the moonlit fortnight of Caitra (March) or the Spring Nava-rātra, even now-a-days. The word 'Nava-rātra' consists of two syllables. 'Nava' means new and nine and 'Rātra' means jñāna and nights. The juncture for worship of Goddess is a night according to the Tantric mode. The worship at that time leads to new knowledge, perfection and health during the new year.

The Devī-Bhāgavata-Purāṇa mentions the two seasons—autumn and spring as 'Yama-daṁṣṭrā' (the

Jaws of Death). Both of these seasons are very dangerous which may cause illness or even death. So Navarātra Vrata (fasting) has been prescribed during both of these seasons—

"śṛṇu rājan pravakṣyāmi navarātra-vrataṁ śubham.
śaratkāle viśeṣeṇa kartavyaṁ vidhipūrvakam.
vasante ca kartavyam tathaiva premapūrvakam.
dvāvṛtū yamadaṁṣṭrākhyau nūnaṁ sarva-janeṣu vai.
śarad-vasanta-nāmānau durgamau prāṇināmiha.
tasmād yatnādidaṁ kāryaṁ sarvatra subhamicchatā.
dvāv eva sumahāghorāv ṛtū rogakarau nṛṇām.
vasanta-śaradāv eva jana-nāśa-karāv ubhau.
tasmāt tatra prakartavyaṁ caṇḍikā-pūjanaṁ budhaiḥ.
caitrāśvine śubhe māse bhakti-pūrvaṁ narādhipa."

The nomenclature of the specific juncture

While there is the importance of the worship of the nine forms of Goddess Durgā during 'Śārada Navarātra', the worship of Gaurī has been prescribed for the Vāsantika navarātra. So, two types of year start with Navarātra. During both junctures, it is necessary to mutter the 'Navārṇa Mantra' of Goddess Durgā. This mantra also contains nine letters. The ninth indicates novelty and perfection and is an emblem of Omॐ. For acquiring fresh and full health, knowledge and wealth, the devotee should wear new clothes, ornaments and should fast and worship. Observance of Navarātra's fast and worship of Durgā Devī is a spiritual practice through which the devotee awakens his slumbering inner powers in order to conquer the demons in the form of bad thoughts, attachment, hatred, indiscrimination, arrogance and jealousy etc.—

ārādhyā paramā śaktiḥ sarvair api sureśvaraiḥ.
mātuḥ parataraṁ kiñcin nādhikaṁ bhuvana-traye.

Durgā Devī has three forms—Mahālakṣmī, Mahāsarasvatī and Mahākālī as presiding deity of Sattva-Guṇa, Rajoguṇa and Tamoguṇa. These three guṇas multiply into three is 3 × 3 = 9.

Prathamaṁ śailaputrī ca
(The Mountain's daughter, the first form)

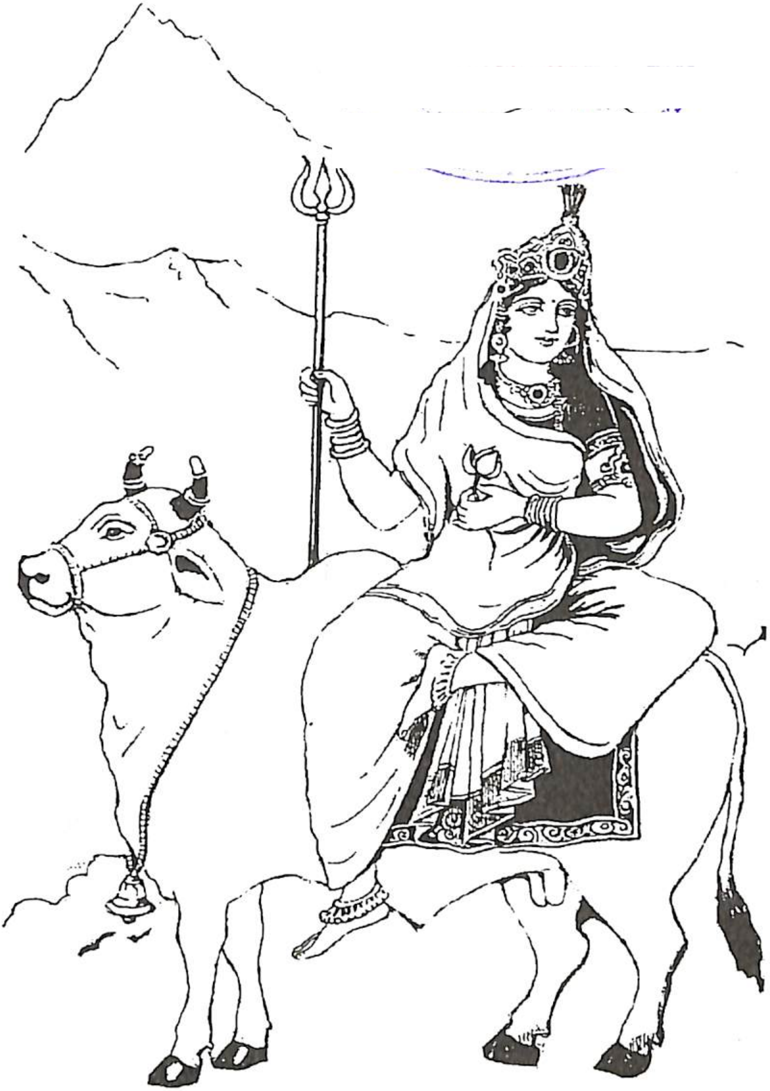
The first form of Durgā Devī of the Śāradīya Navarātra is well known as the Śailaputrī. The Devī Purāṇa mentions Her as 'Śailrāja-sutā' (The Daughter of the King of Mountains). Though Formless, She adopts several forms owing to her par-effectiveness and active power—

arūpā para-bhāvatvād bahurūpā kriyātmikā.
jātā śailendra-gehe sā śailarāja-sutā tataḥ.

Durgā Devī's first name is Śailaputrī, Śailarāja-Putrī or Pārvatī due to Her being the daughter of the Himālaya Mountain, the heap of Śailas (the rocks). In the Devībhāgavata-Purāṇa She is remembered as Haimavatī—

"umābhidhānāṁ purato devīṁ haimavatīṁ Śivāṁ."

There are two reasons for Her name being related to Her father. The married ladies experience



Śailputrī

indescribable glee to visit their father's home. Therefore Durgā-Devī easily appears to the devotees who worship Her in the form of Śailaputrī during Navarātra. She is the daughter of the Śaila or the mountain. So She is firm as a mountain. Her resolution is firm and irrevocable. She inspires firm resolution in Her devotees.

In her previous life she showed her firm resolution by burning Her body in the fire of yoga being annoyed at the insult of Lord Śiva in the *yajña* of Dakṣa Prajāpati, her father. She did not want to preserve Her body which was born by a father who was malignant to Lord Śiva. This name also points to Kailāsa hill which is situated among the Himālayas, where the Supreme God, Lord Śiva remains in ecstasy. Thus this nomenclature 'Śailaputrī' reminds both the father's house as well as the husband's house. When the gods were in misery and their powers were usurfied, they had to resort to the Himālayas in the asylum of 'Śailaputrī'

"iti kṛtvā matiṁ devā himavantaṁ nageśvaram.

There they began to pray to Durgā Devī—

"namo devyai mahādevyai śivāyai satataṁ namaḥ."

Sugrīva, the messenger of Caṇḍa-Muṇḍa demons resorted to hills in search of Mother Durgā—'śailoddeśe tu śobhane'. 'Śailaputrī adopts the form of "Śiva" In that form She rides a bull, weilds a trident and bears a moon on her forehead.

Meditation of this form leads to acquisition of desired object—

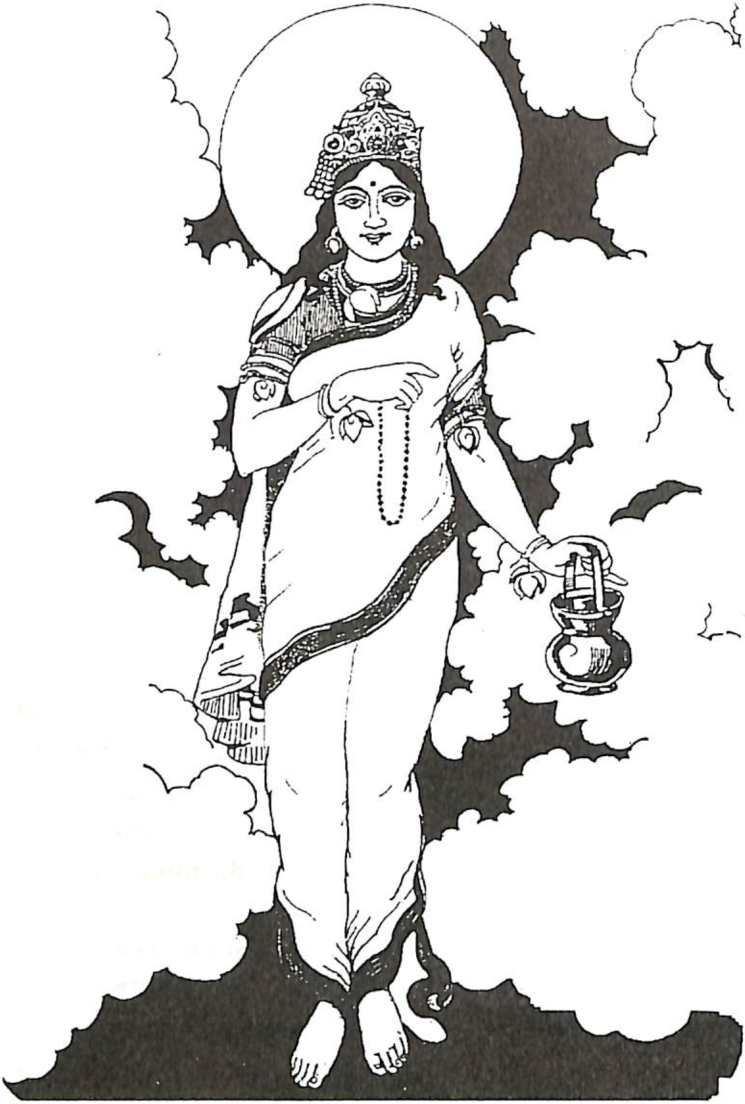
> **vande vāñchitalābhāya candrārdha-kṛta-śekharām.**
> **vṛṣārūḍhāṁ śūladharāṁ śailaputrīṁ yaśasvinīm.**

2. Dvitīyaṁ brahmacāriṇī
(Brahmacāriṇī, the socond name)

Devarṣi Nārada imparted the Pañcākṣara-Mantra to Pārvatī in order to get Lord Śiva as Her husband. Pārvatī gave up fine fabrics, put on the bark of a tree and tied it around Her waiste with the belt of Muñja grass. Thus bearing matted hair and wearing bark for a long time, Pārvatī continued penances which were difficult to be followed even by hermits. According to 'Veda-stavaṁ tapo Brahma' the word Brahma means penance also. So She is called 'Brahmacāriṇī' due to Her practising penances. This strong penance indicates the firm and invincible determination of Pārvatī. The Śiva-Purāṇa describes Her as wearing a muñja-belt and engaged in penances. The Devī-Purāṇa clearly mentions—

> **'sa ca varṇa-kramād bhūtā dvijāti-Brahmacāriṇī'**
> and
> **vedeṣu carate yasmāt tena sā Brahma-cāriṇī.**

These wordings indicate the study of the Vedas by the Mother of the universe. Some commentators give the etymology—'Brahma cārayituṁ śīlaṁ yasyāḥ sā Brahmacāriṇī'—meaning thereby that She posseses the temperament to lead to Brahma, the



Brahmacāriṇī

embodiment of eternity, consciousness and bliss. It is befitting to Her Brahmacāriṇī form, that Mother Durgā has been described as holding a Rudrākṣa rosary and a wooden waterpot in Her hands. In order to get her grace She should be meditated as follows—

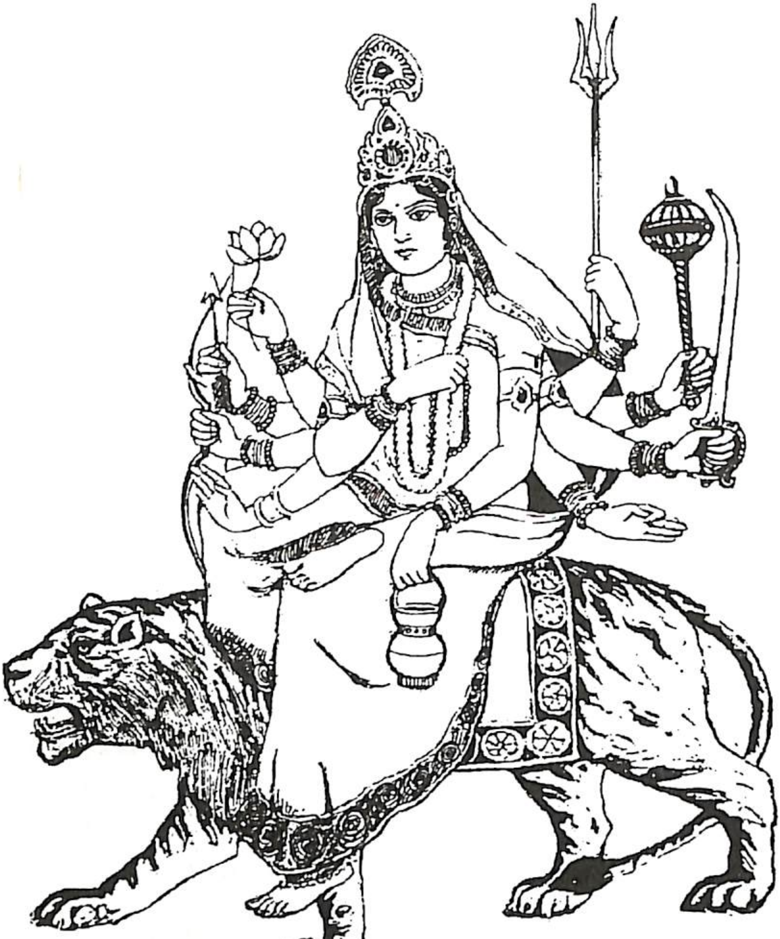
dadhānā karakañjābhyām akṣamālāṁ kamaṇḍalum.
devī prasīdatu mayi brahmacāriṇy anuttamā."

The Akṣamālā rosary was given to the Goddess by Prajāpati and the kamaṇḍalu pot by Brahmā.

3. 'tṛtīyaṁ candra-ghaṇṭeti'

(Candraghaṇṭā, the third name)

Mother Durgā, the embodiment of combined glory of gods, was given the bell by Indra from his elephant Airāvata. However no anecdote is available as to how the moon became associated with that bell. What a contrast between the dreadful laughter and the lioness-roaring of the goddess and the ornamental bell. Lord Śiva is called Candra-śekhara, Pārvatī is called Candrārdha-śekharā and Lord Gaṇeśa is called Bhāla-candra, but there is no clue as to how Candra became associated with Caṇḍikā's bell. In the Mahābhārata, Lord Śiva has a name 'Caṇḍikāghaṇṭa'. Śrī Durgā is called Caṇḍī due to Her furious nature. She weilds a Caṇḍa or Pracaṇḍa bell in Her hand in order to horrify the enemies. So She is Caṇḍa-ghaṇṭā. Due to beheading the demon Caṇḍa, the Universal Mother is called Caṇḍa-muṇḍā



Candraghaṇṭā

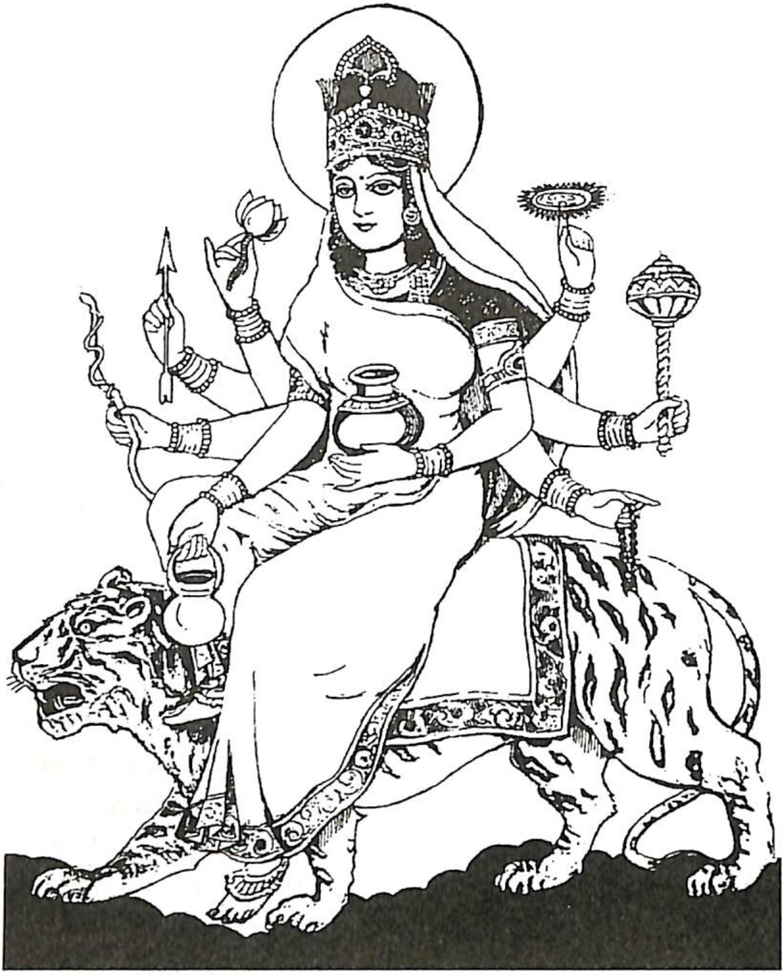
(Carma-muṇḍā) or Cāmuṇḍā. She is also called Yama-ghaṇṭā and Citra-ghaṇṭā. She has got three eyes and ten hands. She rides a lion and is ready to fight, a peerless embodiment of valour. All the demons and devils are terrified on hearing the dreadful sound of Her bell. She should be meditated as—

> **'piṇḍaja-pravarārūḍhā caṇḍakopāstrakair yutā.**
> **prasādaṁ tanute mahyaṁ candraghaṇṭeti viśrutā.**

4. Kūṣmāṇḍeti caturthakam

(Kūṣmāṇḍā, her fourth name)

The fourth form of Durgā Devī is Kūṣmāṇḍā. A group of harmful gods is also called Kūṣmāṇḍas—'Brahma-rākṣasa-Vetālāḥ Kūṣmāṇḍa-Bhairavādyāḥ'. In the Śrīmadbhāgavata-Purāṇa the associates of Lord Śiva are also called Kūṣmāṇḍas. There is a medicine named Kūṣmāṇḍī. Caṇḍikā is fond of the offering of Kūṣmāṇḍa (pumpkin). It is therefore that Kūṣmāṇḍa or Kūṣmāṇḍī is one of Her nomenclature. The Manusmṛti mentions five offerings of Kūṣmāṇḍa with purified butter—'Kūṣmāṇḍair vāpi juhuyād ghṛtam agnau yathāvidhi'. Mahīdhara, in his commentary on Vājasaneyī-Saṁhitā, has referred the Anuṣṭups relating to the gods Agni, Vāyu and Sun as Kūṣmāṇḍī. The Universal Mother possesing the power of creating universe just with Her mere force or smile, is called Kūṣmāṇḍā. Her auspicious form should be meditated as follows—



Kūṣmāṇḍā

'surā-sampūrṇa-kalaśaṁ rudhirāplutam eva ca.
dadhānā hasta-padmābhyāṁ kūṣmāṇḍā śubhadā'stu me.'

5. Pañcamaṁ Skandamāteti

(Skanda–mātā Her fifth name)

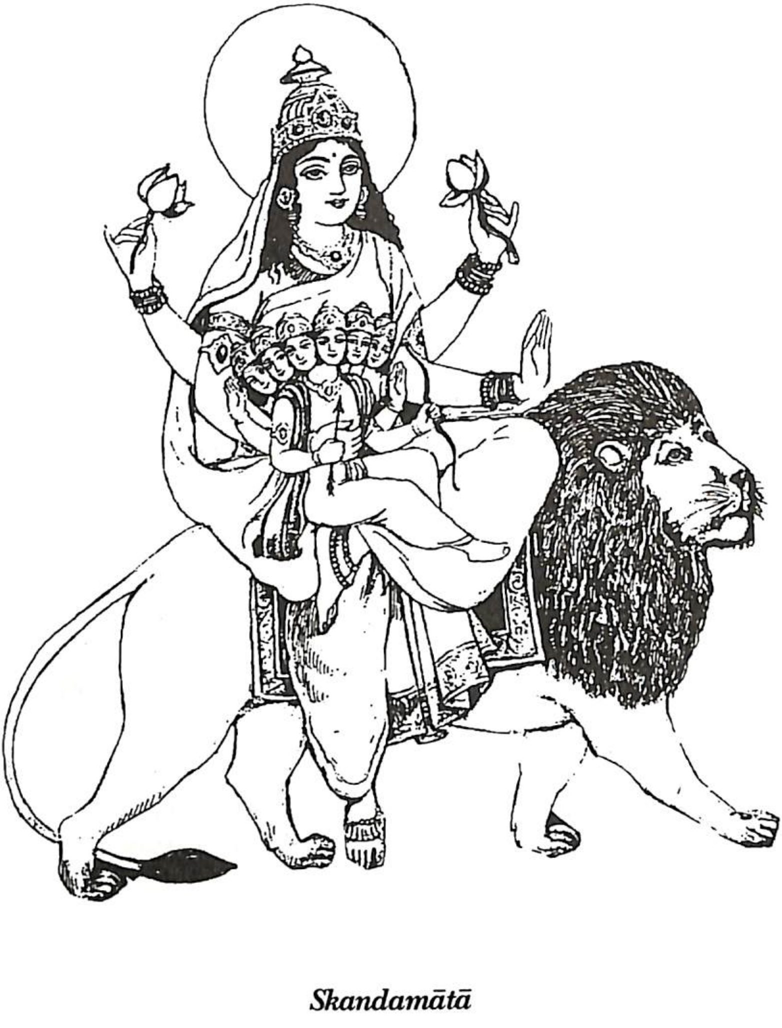
Skanda, the victor of Tāraka demon, has got a unique position as a commander of the army of gods. The name Skanda-mātā (the Mother of Skanda) denotes the mother of a brave person. In order to remind his valour, the illusive lion in the Raghuvaṁśa of the great poet Kālidāsa says to king Dilīpa, the guard of Nandinī-cow, that he has tasted the milk from the teats of Pāravatī, the mother of Skanda. Śailaputrī (the Daughter of the Mountain Himālaya) obtained Lord Śiva as her husband after performing seven penances. Later, She obtained Skanda as Her son. The Skand-mātā rides a lion. She gloriously holds lotuses in both of Her lotus-like hands. She is glorious and imparts glory. She should be meditated as follows—

'siṁhāsana-gatā nityaṁ padmāñcita-kara-dvayā.
śubhadā'stu sadā devī Skanda-mātā yaśasvinī.'

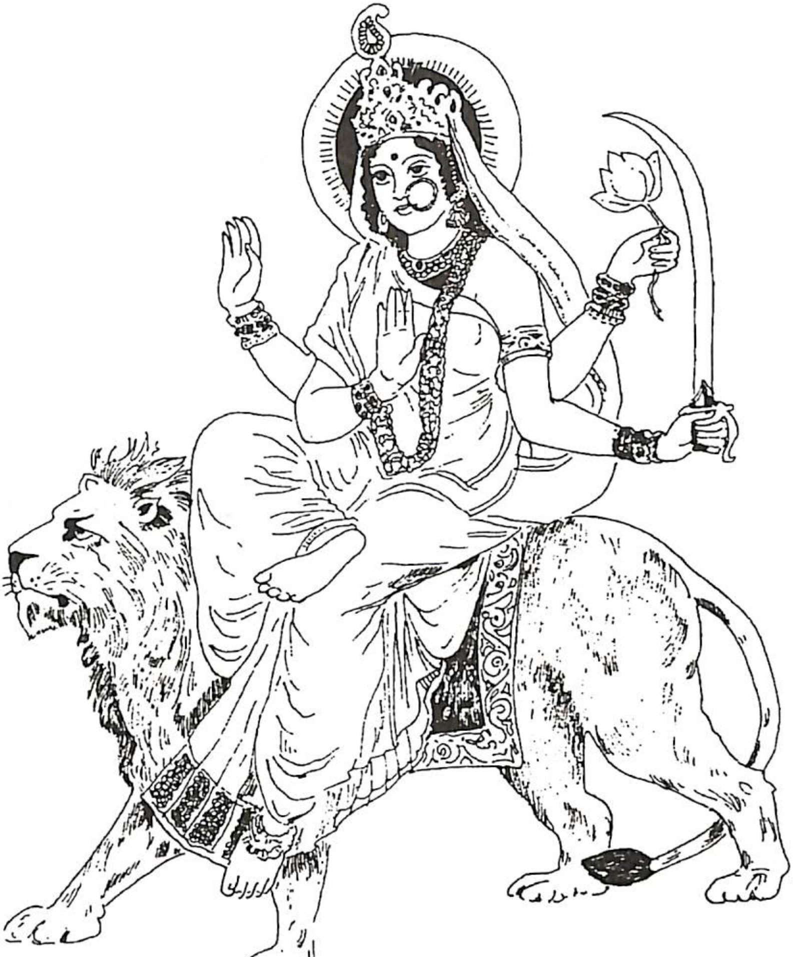
6. Ṣaṣṭhaṁ Kātyāyanīti ca

(Kātyāyanī Her sixth name)

It was on the prayer by the most lustrous Ṛṣi Kātyāyana that Durgā Devī conceded to become his daughter. Thereby the name 'Kātyāyanī' indicates the characteristic of a Ṛṣi; Her words are irrevocable. The



Skandamātā



Kātyāyanī

Bṛhadāraṇyaka Upaniṣad mentions Kātyāyanī's son. The milkmaid of Vṛndāvana had worshiped Bhagavatī Kātyāyanī at the bank of river Kālindī (Yamunā) in order to get Lord Kṛṣṇa as their consort. She rides a tiger. She weilds a shining sword in Her lotus-like hand. Kātyāyanī, the destroyer of demons is auspicious. She should be meditated as follows—

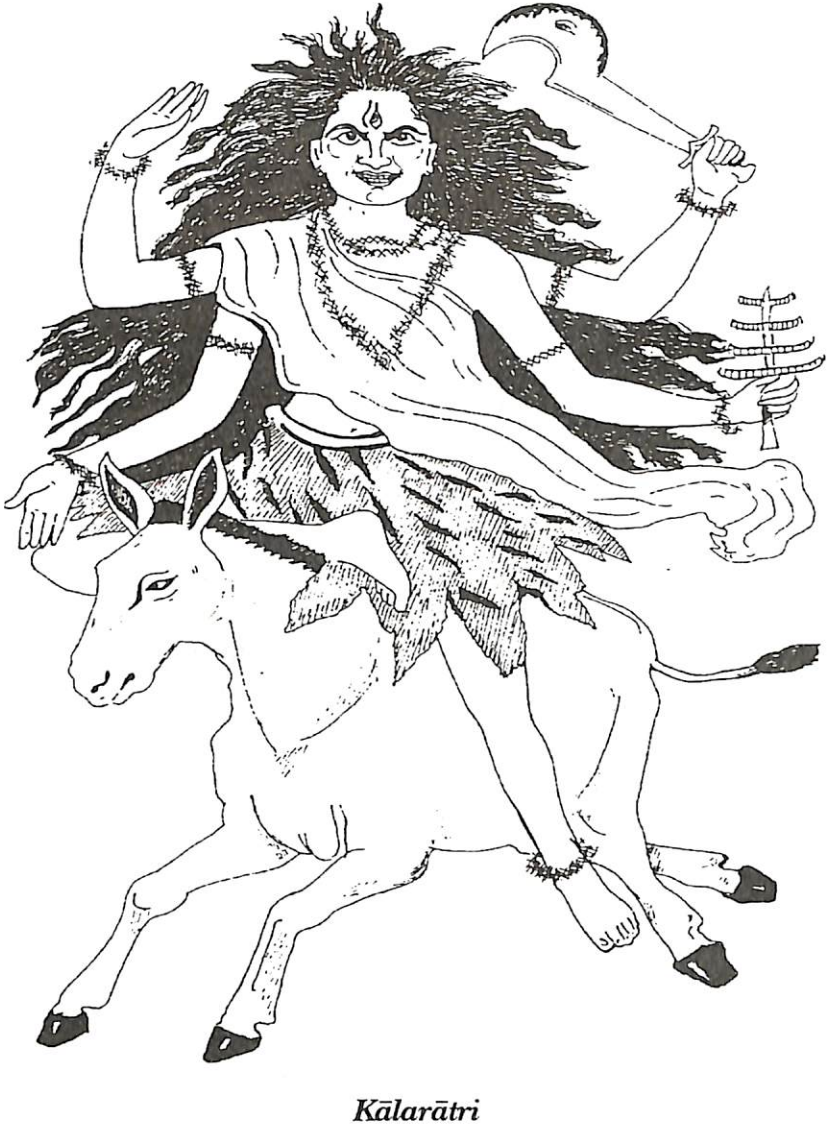
'candrahāsojjvalākārā śārdūlanara-vāhanā.
Kātyāyanī śubhaṁ dadyād devī dānava-ghātinī.'

7. Saptamaṁ Kālarātrīti
(Kālarātri Her Seventh name)

This gloomy image of triple-qualitative Universal Mother is dreadful and destructive. Lord Śiva is well-known as Kāla-rudra. Durgā has been mentioned as Kāla-rudrā in the Devī-Purāṇa. This image of Bhagavatī Durgā is in the form of Kāla-rātri (Death-night). It is on the expiry of the jurisdiction periods of the fourteen Manus that one day of Brahmā ends. The death-night that arrives at that juncture for destruction of the universe, is called 'Kāla-rātri'. According to the Kāśī-Khaṇḍa of the Skanda-Purāṇa, Durgā protects Kāśī with Her Kāla-rātri and other forces—

"sā Durgā śaktibhiḥ sārdhaṁ kāśīṁ rakṣati sarvataḥ.
tāḥ prayatnena sampūjyāḥ Kāla-rātri-mukhā naraiḥ."

Worship of Mahākālī has been prescribed for the new-moon day of Kārttika. So Dīpāvalī is remembered as Kāla-rātri. Her worship delets untimely



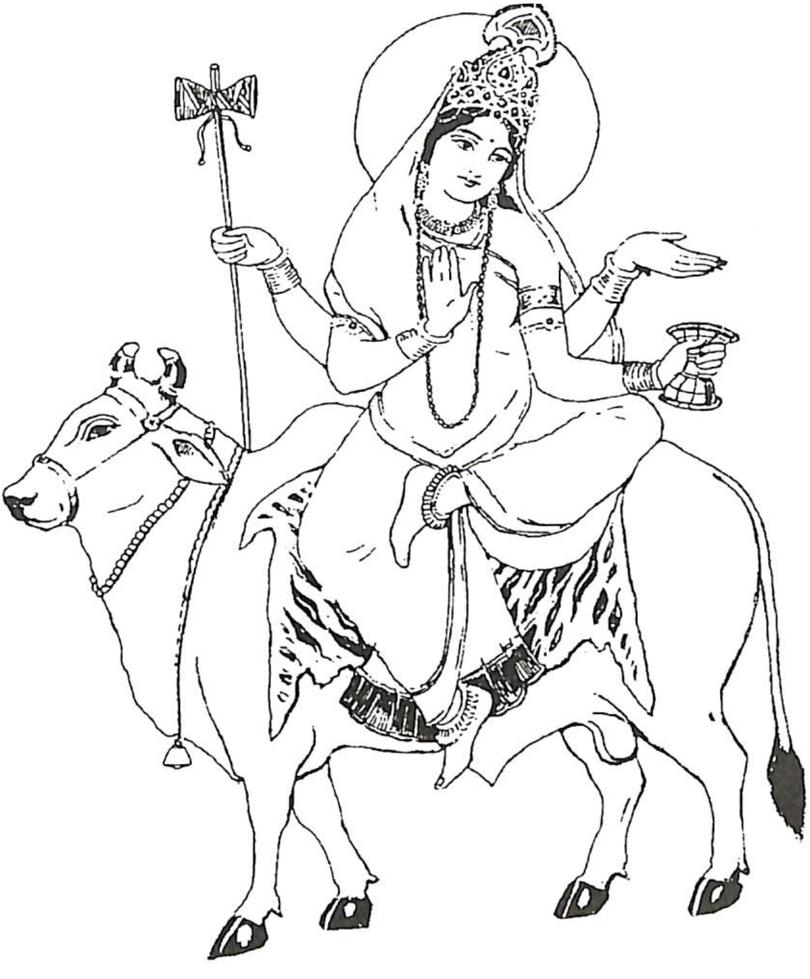
Kālarātri

death. This Kālarātri is nude and rides a donkey. She has long lips, bears the Karṇikā flowers on Her ears and wears long rings of Japā flowers thereon. Her entire body is anointed with oil. She wears a thorny iron ornament in Her left ankle. The hairs on Her head are scattered upwards. It is in this form that the dreadful Bhagavatī Kāla-rātri arrives. She should be meditated as follows—

"ekaveṇī japākarṇapūrā nagnā kharasthitā.
lamboṣṭhī karṇikā-karṇī tailābhyakta-śarīriṇī.
vāma - pādollasalloha - latā - kaṇṭaka - bhūṣaṇā.
vardhan mūrdha-dhvajā kṛṣṇā kāla-rātrir bhayaṅkarī.

8. Mahāgaurīti cāṣṭamam
(Mahā-Gaurī Her eighth name)

Worship of Nava-Gaurī has been prescribed for Vāsantika Nava-Rātra. In the Śāradika Navarātra the name of the eighth Durgā is Mahāgaurī, not Gaurī. She is the identical force of Lord Śiva, the Supreme God. So the adjective 'Mahā' has been affixed to the word Gaurī. The father is also called 'guru'. The Himālaya is also 'guru' of Pārvatī as a father. So his daughter became known as Gaurī. According to the Devī- bhāgavata-Purāṇa, the Siddha-pīṭha of Gaurī exists at Kānyakubja. According to the Śiva-Purāṇa, Lord Śiva called her as 'Kālī' in joke. She took it seriously and became Mahāgaurī as a result of penances. Mahāgauri puts on white robes and rides a white bull in order to please Lord



Mahāgaurī

Śiva. She is beneficent to Her meditators. She should be meditated as follows—

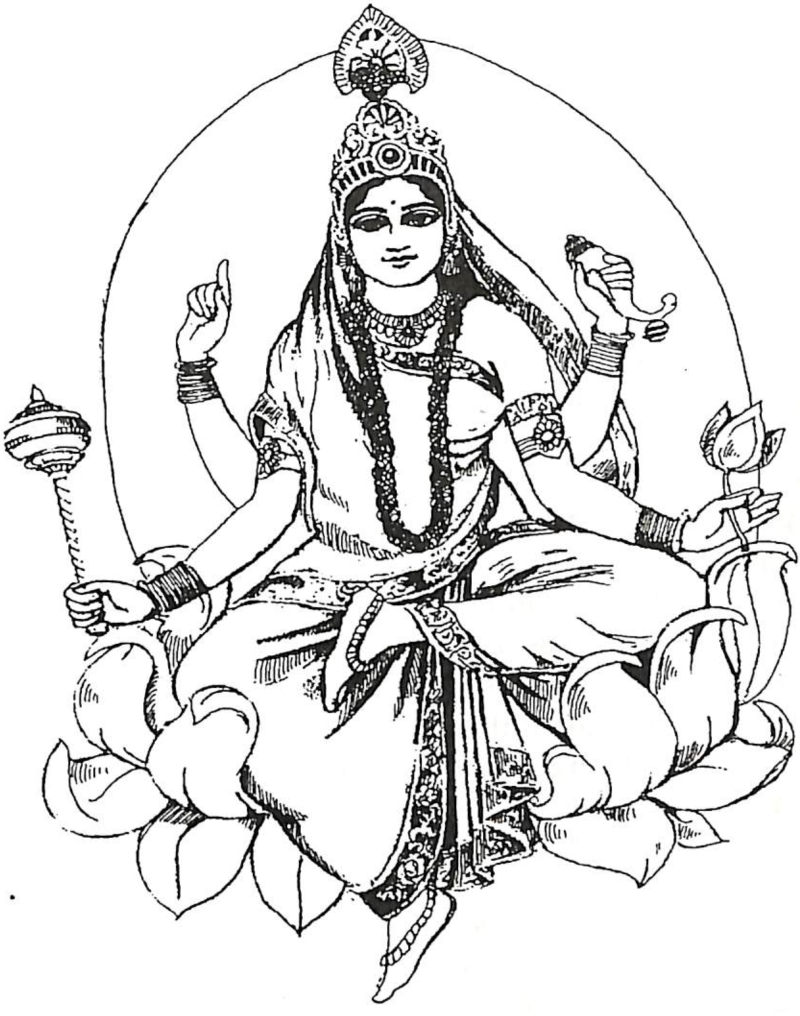
śvete vṛṣe samārūḍhā śvetāmbaradharā śuciḥ.
Mahāgaurī śubhaṁ dadyān mahādeva-pramodadā.

9. navamaṁ Siddhidātrī ca

(Siddhidātrī Her ninth name)

Siddhidātrī is the ninth image of Bhagavatī Durgā. The Devī-Purāṇa does mention Her name as Siddhi. Aṇimā etc., the eight Siddhis are well known. The Brahma-vaivarta-Purāṇa mentions eighteen Siddhis. This is the image of the Universal Mother which bestows all of these Siddhis. According to the Devī-Purāṇa, Lord Śiva obtained Siddhis by worshipping Her and it was on account of Her benevolence and half body of Lord Śiva that turned into the form of the Devī and He came to be known as Ardhanārīśvara. The Siddhas, the Gandharvas, the Yakṣas, the Asuras and the gods worship Siddhidātrī Durgā in order to obtain Siddhis. The meditation of the Siddhidātrī Devī imparts Siddhi to all the devouts—

"siddha - gandharva - yakṣādyair asurair amarair api.
sevyamānā sadā bhūyāt siddhidā siddhidāyinī."



Siddhi-dātrī

V

The Ten Mahāvidyās

In the Tāntrika literature, the Mahāvidyās are usually enumerated as ten. But the number is sometimes increased by three or by six[1]. The Muṇḍamālā-tantra[2] names the ten Mahāvidyās as thus: (1) Kālī, (2) Tārā, (3) Ṣoḍaśī, (4) Bhuvaneśvarī, (5) Bhairavī, (6) Chinnamastā, (7) Dhūmāvatī, (8) Vagalā, (9) Mātaṅgi and (10) Kamalā. This list is also found in the Cāmuṇḍā-tantra as well as in the Toḍala-tantra. There appears to be slight differences in the opinion of the various Tantras in regard to the names of the Bhairavas of these Mahāvidyās. These names, as given in the Toḍala-tantra, are : (1) Mahākāla, (2) Akṣobhya, (3) Śiva (three-eyed-and five-faced), (4) Tryambaka, (5) Dakṣiṇāmūrti (five-faced), (6) Kavandha (Śiva), (7) none, (8) Ekavaktra (=Mahā-. rudra), (9) Mātaṅga Śiva (=Dakṣiṇāmūrti) and (10) Viṣṇu (=Sadāśiva). It may be noted that Dhūmāvatī being a widow has no Bhairava and the first Bhairava[3], named Mahākāla, is attached to Dakṣiṇā, a type of Kālī. But in the Śakti-saṅgama-tantra the names of the Bhairavas under (3), (4), (5), (6), (7) and (8) appear respectively as–Laliteśvara (=Tripurabhairava), Mahādeva, Vaṭuka, Vikarāla (=Krodhabhairava), Kāla-bhairava (=Ghora) and Mṛtyuñjaya.

The Vidyās may be thus classified in order of the *Āmnāya* :

(1) The Eastern Āmnāya :

(i) Śrī-vidyā (with all its varieties), Bhuvaneśvarī, Tārā, Tripurā-bhairavi. (ii) Bhuvaneśvarī, Lalitā, Aparājitā, Pūrṇeśi, Lakṣmī, Sarasvatī, Vāṇī, Annapūrṇā, Jayā.

(2) The Southern Āmnāya :

(i) Vagalāmukhī, Mahālakṣmī and Bālābhairavī. (ii) Daksiṇākālī, Bhadrakālī. (iii) Dakṣiṇākālī, Vagalā, Chinnā, Bhadrā, Tārā, Mātaṅgī and Niḥśeṣī.

(3) The Western Āmnāya :

(i) Kubjikā, Kulālikā, Mātaṅgī and Amṛtālakṣmī.

(4) The Northern Āmnāya :

(i) Kālī and Tārā with some varieties, Bhairavī, Chinnamastā, Dhūmāvatī and Mātaṅgī. (ii) Guhyakālī, Dhūmrā, Kāmakalā-kālī, Mahākālī, Mahāśmaśānakālī, Kapālinī, Kāla-saṅkarṣiṇī, Chinnā, Mahābhīmāsarasvatī, Mahārātri, three kinds of Tārā, Yogeśī, Siddhi-lakṣmī and Siddhi-bhairavī.

(5) The Upper (Ūrdhva) Āmnāya :

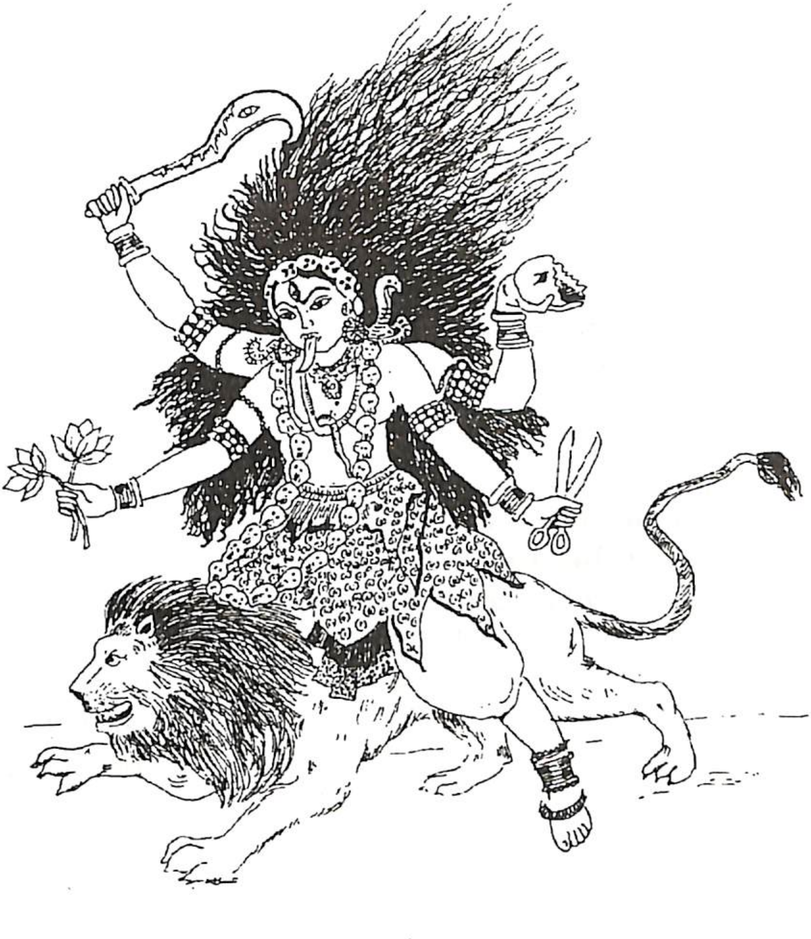
(i) Kāmeśvarī, Lalitā, Bālā, Mahātripura-Sundarī and Tripurā-bhairavī.

(6) The Lower (Adhara) Āmnāya :

(i) Vajrayoginī, Pannagī, Nairṛteśvarī and Bhīmā.

(A) KĀLĪ

Regarding the origin of Kālī, which is described in the Tantras[4] as the chief of all the Mahāvidyās, different accounts are available. According to the Svatantra-tantra, quoted in the Prāṇatoṣiṇī, She appeared in the city of Avantī on the day of Mahārātri, the dark eleventh day of the month of Phālguna. She is often identified with Satī, the daughter of Dakṣa and with Pārvatī, the daughter of Menakā. Viśvāmitra's attainment of Brahminhood is said to be consequent on Her Grace[5]. The Muṇḍamālā-tantra identifies Kālī with Kṛṣṇa and Ṣoḍaśī. It is not proper to enter here into a detailed study of the very close relation existing from the cultural view-point between Kṛṣṇa and Ṣoḍaśī. What concerns us here is that the Vidyās Kālī and Ṣoḍaśī too are similarly connected. The Prāṇatoṣiṇī[6] gives a vision of the story of Kālī's conversion into Sundarī or Ṣoḍaśī. It is said that once on a certain day Indra deputed a certain number of Apsarasas to Śiva in Kailāsa, but, he sent them on to Kālī in Kālīpura and



Kālī

betook himself to that place. He addressed the Goddess as "Kālī" (lit., a dark-complexioned one), which She took as an insult. She at once resolved to convert herself into "Gaurī" (lit. a fair-complexioned one) and vanished. In the meantime Nārada met Śiva in Kālīpura and Mahākālī in Uttara Meru. He told Her, of course in joke, that Śiva was ready to marry again, on which She assumed at once an extraordinary beautiful form and appeared before Śiva. She said, in Śiva's presence, that a very fair form was reflected in His heart. Taking this form to be that of a Goddess on whom Śiva's heart was set, She felt the pangs of jealousy and rebuked the God for what she interpreted as his unfaithfulness. Śiva asked Her to restrain Herself, and, with the third Eye of Wisdom, to discover the reality of what the form represented. Kālī found to Her great surprise that it was Her own shadow. Śiva then called the beautiful form before Him by the names of Sundarī, Śrī and Pañcamī—which are the synonyms of Tripura-sundarī or Lalitā. He called Her Ṣoḍaśī on account of Her perpetual fresh youth. As he was frightened by the Shadow in His heart He gave it the name of Tripurā-Bhairavī.

There are several varieties of this Goddess. In the Puraścaryārṇava we find mention of the following types—viz. Dakṣiṇā, Bhadrā, Śmaśāna-kālī, Guhyā, Kāmakalā, Dhanā, Siddhi and Caṇḍī. The Jayadratha-Yāmala referes to Ḍambara-kālī, Gahaneśvarī, Ekatārā, Caṇḍaśābarī, Vajravatī, Rakṣākālī, Indīvarīkālī, Dhanadā, Ramaṇyā, Īśānakālī and Mantramātā. The Sammohana-tantra speaks of ten varieties, but actually mentions seven, viz., Sparśamaṇi, Cintāmaṇi, Siddha-kālī, Vidyā-rājñī, Kāma-kalā, Haṁsa-kāli and Guhya-kālī.

Of all these varieties Dakṣinā and Bhadra-kālī belong to the Southern *Āmnāya*, while Guhya-kālī, Kāma-kalā, Mahākālī and Mahāśmaśāna-kālī belong to the Northern *Āmnāya*.

Guhya-kālī, generally worshipped in Nepal, is often described as the best of all the types, and it was of this Goddess that Brahmā, Vasiṣṭha, Rāma, Kubera, Yama, Bharata, Rāvaṇa, Bali, Indra and others were the worshippers. The number of her faces is said to vary with various Sādhakas. The type which Bharata worshipped has ten faces and Her *Mantra* consists of 16 syllables. The external features of the type of which Rāmacandra was a votary are exactly the same, but, Her *Mantra* contains 17 syllables rather than 16. Hārīta and Cyavana both worshipped this 17-syllabled Vidyā, but, Hārīta obstructed it with a *Kīla*, so that until this is removed, which is practically a very difficult matter, it cannot reveal itself and become effective. The Cyavana-type is still in use.

The Mahākāla-saṁhitā explicitly says that the ten-faced type of Guhya-kālī[7] is the fundamental type

(*Prakṛtiḥ*), of which the other varieties are modifications. There are seven varieties of Guhya-kāli and five of Dakṣiṇā-kālī.

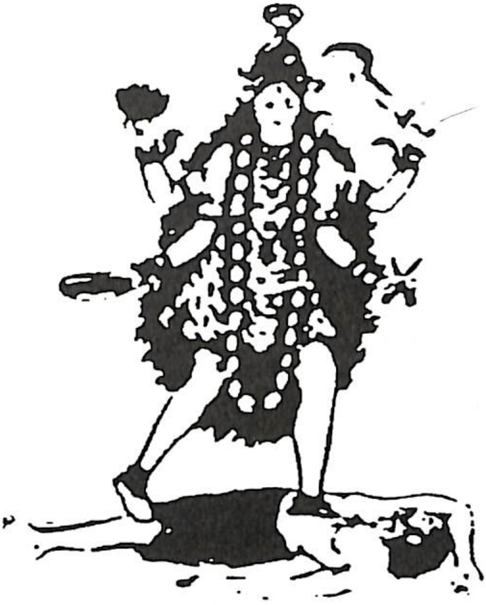
The worshippers of Kāmakalā-kālī are named in the Mahākāla-saṁhitā, thus: Indra, Varuṇa Kubera, Brahmā, Mahā-kāla, Rāma, Rāvaṇa, Yama, Vivasvān, Candra, Viṣṇu and the Ṛṣis. The 18-syllabled type of this Vidyā is supposed to be the best.

(B) TĀRĀ

Tārā is the second Mahāvidyā in the list. She is variously named—as Nīla-sarasvatī[8], Ugratārā, Ekajaṭā[9], Mahātārā, Vidyārājñī[10], Vāgīśvarī[11] and Sarasvatī[12].

The Tantracūḍāmaṇi and Tārārṇava describe it as Kucchukā and call it a secret Vidyā. In the Tārārahasya-vṛtti of Śaṅkarācārya mention is found of several kinds of Tārā, thus: Tārā, Ugrā, Mahogrā, Vajrakālī, Sarasvatī, Kāmeśvarī, and Bhadrakālī. In the Tārābhakti-sudhārṇava[13] of Nṛsiṁha Ṭhakkura Vajra-kālī and Sarasvatī are read as Vajrā and Nīla-sarasvatī.

According to tradition, the different *Mantras* of this Goddess were worshipped by different persons for different purposes. For example, the *Mantras* which Brahmā had resorted to while conferring boons on Tārakāsura and Hiraṇyakaśipu were 12-syllabled and 7-syllabled respectively. Rāma's *Mantra*



Tārā

was 7-syllabled. There is a 7-syllabled *Mantra* of the Goddess associated with the name of Brahmā, but it is somewhat different. Similar is the case with the *Mantra* of Balarāma. Nārāyaṇa, for subjugating the Daityas, worshipped the 5-syllabled form of the *Mantra*. Viṣṇu, in the form of Buddha, is said to have worshipped the 12-syllabled *Mantra* for preaching of Buddhism. The *Mantra* which Mahādeva gave to

Paraśurāma for bringing to an end the Kṣatriyas in the land was the 5-syllabled *Mantra* of Tārā.

The different forms of Tārā, of which the exact number cannot be determined, are arranged in some Tantras according to the *Āmnāya* to which each is affiliated. Thus Sparś-atārā, Candra-varṇā, Caṇḍa-ghaṇṭā, Ghaṇṭikā and Trailokya-vijayā belong to the East; Cintāmaṇi, Siddhajaṭā, Trijaṭā, Krūra-mālikā, Krūra-caṇḍā, Mahā-caṇḍā, Vajra-tārā, Brahma-tārā, Maṇi-tārā, Nārasiṁhī and Caturvedodarī belong to the South; Ugra-tārā and the 84 types of Haṁsa-tārā to the West; Aṣṭatārā to the North; Mahogra-tārā, Mahānīlā, Śāmbhava-tārā, Mahānīla-sarasvatī, Cīna-sundarī, Nīla-sundarī and Mahānīla-sundarī to the Upper *Āmnāya*.

The connection of Tārā with Buddhism is very often referred to in the Tantras. The Rudrayāmala[14] and the Brahma-yāmala[15] contain a short account of the story of Buddha and Vasiṣṭha with reference to the worship of Tārā. It is said in the former work that Vasiṣṭha practised hard penances (in the Nīlācala hills[16], says the Brahma-yāmala) for a long time for a vision of Tārā, but the Goddess did not appear. Feeling depressed he went to his Father, Brahmā, and told him the whole story, asking him at the same time to give him a fresh *Mantra*. He was even inclined to utter a curse. Brahmā dissuaded him from cursing and requested him to continue to worship the same Goddess by means of Yoga (*yoga-mārgeṇa*). There-upon Vasiṣṭha went to the shore of the Sea[17] and practised austerities for 1000 years. But the Goddess was not propitiated. Vasiṣṭha lost all sense of restraint and pronounced a curse upon Her. On this; She appeared and said that his curse was unprovoked, for he was not aware of the mysteries of Her worship which are known to Buddha alone in the country of Mahācīna. These are generally included in the so-called Cīnācāra[18].

Vasiṣṭha repaired to Mahācīna and entreated Buddha to initiate him into the secrets of Tārā worship, but when he found around him the devotees of Tārā indulging in non-Vedic rituals and steeped in the excesses involved in the worship by the 5*Ms*—i.e., *Madya, Māṁsa, Matsya, Mudrā, Maithuna,* he felt disgusted and doubts as to the propriety and dignity of this form of worship began to trouble his mind. Buddha realised his plight and explained to him the *Kula-mārga,* which is praised as the noblest path leading to spiritual realisation. Through his persuasion Vasiṣṭha adopted the *Śākta* worship (of Tārā) by means of wine and the other accessories till he became a perfect *Yogī* (*Pūrṇa-yogī*) and had a vision of the Goddess.

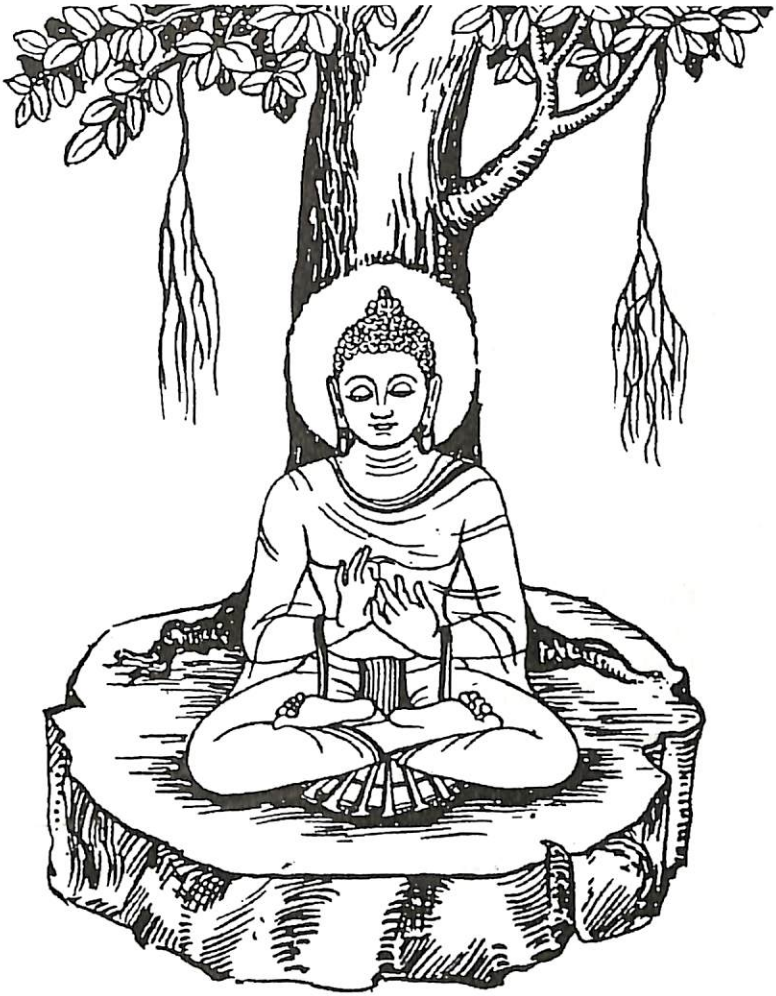
For a long time the Tārā-*Mantra,* owing to the curse of Vasiṣṭha remained ineffective, but its *Utkīlana* was performed subsequently, so as to remove its barrenness. In some places it is noted that the effect of the curse was till the advent of the *Kṛṣṇa Avatāra*[19].

As regards the origin of the Goddess it is related that She came forth from the upper Mouth of Śiva in the form of a bright flame and fell into the Cola (or Colana) lake to the west of Mount Meru on the day of *Kālarātri*, i.e., on the *Dīpāvalī* day (14th dark *tithi* combined with *Amā* of *Kārttika*). Rising out of the lake She assumed a blue hue and became known as Nīla-sarasvatī. The saint Akṣobhya, who is described as an Emanation from Mahādeva and was living on the north of the lake, observed the whole affair and began to worship Her[20].

The connection of Akṣobhya with Tārā is remarkable. For it is found in the Buddhist literature as well—and modern scholars are strongly inclined to believe that the whole Tārā legend was really a graft from the Buddhistic source upon *Hindu Tantra Śāstra.* Akṣobhya is a very well-known name in Mahāyāna Buddhism as that of a *Dhyānī Buddha* whose colour is blue and whose posture of hand (*mudrā*) is what is known as *Bhūsparśa.* The śakti and Bodhisattva attached to Akṣobhya are Locanā and Vajrapāṇi respectively.

The derivative meaning of the name Akṣobhya (lit. 'unperturbable') is given in the Tantras. Śiva was called by this name because he was not agitated even after drinking the deadly poison which came out of the Churning of the Ocean[21].

GK



Akṣobhya

Foot Notes

1. The list of the Muṇḍamālā Tantra being taken as standard, the three and six additional names which occur in Sammohana-Tantra are : (i) Caṇḍeśvarī, Laghu-śyāmā and Tripuṭā, and (ii) Vanadurgā, Sulin, Aśvārūḍhā, Trailokya-vijayā, Vārāhī and Annapūrṇā.
2. *Paṭala* 1.
3. This is according to Toḍala-Tantra, but the Śakti-saṅgama names the Bhairava as Kāla.
4. Cf. Puraścaryārṇava.
5. The story runs that Brahmā, Viṣṇu and others being unable to confer Brāhmaṇahood on Viśvāmitra, Nārada advised the latter to invoke Mahādeva. Viśvāmitra acted accordingly and received the one-syllabled *mantra* of Kāli from Śiva, but for all his hard penances he could not propitiate the Goddess. Viśvāmitra felt disconcerted and cursed the Goddess to be deprived of all worship. Śiva explained to the saint that his mode of worship was improper and that he should correct it in the way he suggested. This being done, the Goddess was pleased and appeared in company of Śiva to Viśvāmitra who asked for the boon, viz., attainment of the glory of a Brāhmaṇa. Kāli looked at Śiva, who embraced the saint and conferred on him what he was so long striving for.
6. p. 724.
7. This is the *Sakula* form of the Goddess, which has three distinct aspects, viz., gentle (*saumyā*), rough (*ugrā*) and extremely fierce (*mahākrūrā*). The *Niṣkala* form is unique.

8-9. 260-261. Tārā, with the initial and final syllables removed is Nīla-sarasvatī (Mantra-mahodadhi, fol. 28). Ekajaṭā also is little different from Tārā so far as the *Mantra* is concerned. Its *Mantra* is either 5-syllabled (e.g., in the case of Nārāyaṇa's *Mantra*) or 22-syllabled, in which case the *Ṛṣi* is Patañjali. The expulsion of Divodāsa from Benares is said to have been effected by the power of Tārā *Mantra*.

10. The *Mantra* is 32-syllabled (Mantra-mahodadhi, fol. 39). This is generally known as Māhāvidyā.
11. The *Mantra* is 2-syllabled. The Goddess is described as white-complexioned and ten armed—Mantra-mahodadhi, fol. 527.
12. Sarasvatī is not exactly identical with Vāgiśvarī in form or *Mantra*. There are several *Mantras* of Sarasvatī—viz., (i) 10-syllabled, of which the *Ṛṣi, Chandas* and *Devatā* are Kaṇva, Virāṭ and Vāgīśvara; (ii) 11-syllabled; (iii) 38-syllabled (worshipped by the Jains); (iv) 1-syllabled (Mantra-mahodadhi, fol. 531). The form of the Goddess corresponding to the *Mantra* (i) is white-complexioned, standing on a white lotus (Mantra-mahodadhi, fol. 529); the Goddess of (ii) is described as white-complexioned and either riding on a swan or holding a *Japa-mālā* and a pair of lotuses in hands (Mantra-mahodadhi, fols. 530-531).
13. iith *taraṅga*.
14. *Paṭala* XVIII.
15. *Paṭalas* I & II.
16. i.e., in Kāmākhyā (in Assam).
17. Or to the Kāmākhyā hills in Assam, according to Brahma-yāmala.
18. The Brahma-yāmala described the *Cīnācāra* in the following terms :

"स्नानादिर्मानसः शौचो मानसः प्रवरो जपः ।
पूजनं मानसं दिव्यं मानसं तर्पणादिकम् ॥
सर्व एव शुभः कालो नाशुभो विद्यते क्वचित् ।
न विशेषो दिवारात्रौ न सन्ध्यायां महानिशि ॥

वस्त्रासन-स्थान-गेह-देह-स्पर्शादि-वारिणः ।
शुद्धिं न चाचरेत् तत्र निर्विकल्पं मनश्चरेत्॥
नात्र शुद्ध्याद्यपेक्षास्ति न चामेध्यादिदूषणम्।
सर्वदा पूजयेद् देवीमस्नातः कृतभोजनः॥
महानिश्यशुचौ देशे बलिं मन्त्रेण दापयेत्।
स्त्रीद्वेषो नैव कर्त्तव्यो विशेषात् पूजनं स्त्रियाः॥''

19. Cf. Puraścaryārṇava, p. 782.
20. Cf. Prāṇa-toṣiṇī, pp. 720-722.
21. Cf. Ibid, p. 719.

At the end of the article in the old Series we get the mention 'to be continued', but it was not further continued in the Series.

VI

Akula Kuṇḍalinī

The system of Cakras according to Gorakṣanātha

The system of mystic culture introduced by Gorakṣanātha does not seem to have spread widely through the educated classes. Although about a millenium has passed since this great man's appearance, his preachings have remained till to-day almost a sealed book to many. The Gorakṣa-śataka and Gorakṣa-paddhati are two of the few Sanskrit works published, which profess to give an exposition of this teacher's instructions. The Haṭhayogapradīpikā also belongs to this school, but, it deserves to be supplemented.

We propose to deal in a separate paper, on the basis of Manuscripts. and printed books (in Hindi and Sanskrit), with the entire system of mystic culture associated with Gorakṣanātha, both historically and philosophically. Here, we must confine ourselves to the system of *cakras* or intra-organic centres of spiritual energy recognised by Gorakṣanātha. Our description will be based on a Ms. of Vairāṭa-Purāṇa and on an old coloured chart (obtained accidentally from a local gentleman interested in this *pantha*) representing the human body containing the spinal column with the various centres painted and duly located. It will be found that this arrangement differs widely from the current notions both of the Haṭhayoga school and of the Tantras.

First of all in the perineum we have the *Ādhāracakra* (coloured red) presided over by Gaṇeśanātha with his two Powers, viz., *Siddhi* and *Buddhi.* This is identical with the well-known *Mūlādhāra* of the Tantras. But, the next centre, called *Mahāpadmacakra,* controlled by Nīlanātha is unknown elsewhere. The third, the *Svādhiṣṭhāna-cakra* (coloured yellow), is in the genital region and has Brahmā for its Deity (Devatā) and Sāvitri for the Power (Śakti).

Between this and the *Maṇipura* there are three distinct centres, viz., *Ṣaḍ-dala* (called also *Suṣumnā-cakra*), *Garbha* (in the *Garbha-sthāna*) and *Kuṇḍalinī* (in the region adjoining the waist and presided over by Fire). Besides, the bare names and the vague localisations, we do not find a statement of any further detail about these psychic vehicles. The *Maṇipura* is situated in the navel and has Viṣṇu for its Deity (*Devatā*). Above this is supposed to exist the so-called *Liṅga-cakra,* of which, again, no particulars are given. Higher still, in the pericarp of the *Anāhata* is the seat of mind : *Manas.*

The *Anāhata* itself is in the heart and looks like a lotus with 12 petals, emitting a white radiance around. The presiding god of the *cakra* is named Mahādeva (Rudranātha, in the Ms.) and the Power is Umā. The *Ṛṣi* is called *Hiraṇyagarbha*. This corresponds to the causal body, dreamless sleep, *Paśyantī Vāk* and Śāmaveda.

The next higher *cakra* is of course *Viśuddha*, in the throat. It is a sixteen-petalled lotus, with smoky colour, presided over by Jīva and Ādyā Śakti. The *ṛṣi* is *Virāṭ*. It corresponds to the causal body, dreamless sleep, *Parā Vāk*, Ātharvaṇa Veda, *Jālandhara Bandha* and *Sāyujya-mukti*.

The *Prāṇa-cakra* which is a thirty-two-petalled lotus of bright hue (उद्द्योतवर्णप्रभा) that is controlled by Prāṇanātha and *Paramā Śakti*, is seated near the region of the throat (गलस्थान). It forms the 10th aperture of the human body. Of the four *cakras* above *Viśuddha* and below *Ājñā*, the second one is *Avala-cakra*, furnished with 32 lobes shining like the rising sun (अरुणोद्द्योतप्रभा) and that is presided by Fire. The exact site of this *cakra* is not mentioned. From what is said, it appears to be seated where the three *granthis*, viz., Brahmā; Viṣṇu; and Rudra, unite (त्रिग्रन्थिस्थान), and, is very intimately connected with *Kāla-cakra* and *Yoginī-cakra*. The *Cibuka-cakra* is somewhere in the facial region, apparently near the chin, and is formed like a sun-like lotus of 34 lobes, presided by *Prāṇa* and

Sarasvatī. All the *devas* have their seats within the lotus. Its *ṛṣi* is named Krodha. All languges, indeed human speech itself, are supposed to have their origin here. The *Balavān-cakra* is just below the *Ājñā*, in the nasal region, and looks like a three-petalled lotus of red, white and dark colour. This place is described as the *Triveṇī*, being the confluence of the three streams of Gaṅgā, Yamunā and Sarasvatī represented in the body by the three *nāḍīs*, viz., *Iḍā*, *Piṅgalā* and *Suṣumnā*. The presiding God of this *cakra* is *Praṇava* and the Power *Suṣumnā*. The statement that this place is associated with the three *mātrās* of *Praṇava* (viz., A, U & M) becomes thus intelligible. The name of its *Ṛṣi* is given as Mahāhaṅkāra.

The famous *Ājñā-cakra* (called also *Aṇi-cakra* in the Ms.), which is in the centre of the space between the two brows, is a diamond-like (माणिक्य-वर्णप्रभा) lotus of two petals, presided by *Haṁsa Devatā* and *Suṣumnā Śakti*. It corresponds to the *Vijñāna* state and *Anupamā Vāk*, and to the half *mātrā* of the *Praṇava*.

The *Karṇamūla-cakra*, within the auricular region, is a 36-lobed lotus of mixed colour (dark and yellow). The presiding God and Power are *Nāda* and *Śruti* respectively. It is the seat of the 35 *mātṛkās*.

The *Triveṇī-cakra*, above the brows, is a 26-lobed circle with *Ākāśa* as its *ṛṣi*. This is the real *Triveṇī*, but, how this place is connected with the *Balavān-cakra* lower down is nowhere stated.

The *Candra-cakra* is in the forehead and consists of 32 lobes with a colour between white and red. It is presided by the Moon and *Amṛta Śakti.* The *Ṛṣi* is *Manas* (mind) with its sixteen *kalās.* It is said that the sun goes to this lunar mansion to drink nectar.

This centre is very closely related to another *cakra*—the *Amṛta-cakra,* almost in the same region, probably a little upwards. Its *Devatā* and *Śakti* are identical with those of the preceding *cakra,* but, the *ṛṣi* is *Ātmā* rather than *Manas.* It is from here that nectar is constantly flowing. This place is described as the abode of the Gāyatrī named Kāmadhenu (lit. 'wish-giving cow') figured like a milch cow with four teats, viz., *Ambikā, Lambikā, Ghaṇṭikā* and *Tālikā.* It has a human face with intoxicant looks (*Mada-netra*), a peacock's tail, a horse's neck (*grīvā*), an elephant's tusk (*śuṇḍa*), a tiger's arms (*hasta-śārdūla*), a cow's horns, and, wings consisting of *Līlā Brahma* and *Haṁsa.* It is a strange figure. It is from the udder of the 'cow' that the nectar is perpetually streaming down. The *Khecarī, Viparīta-karaṇī* and other *mudrās* are some of the devices intended to check the downward flow of this blissful current. The *Yogin* who had obtained access to this *cakra* and abides here becomes immortal and free from the effects of Time.

Next is the *Brahma-dvāra-cakra,* located above the forehead and shining with its 100 petals like the many coloured rainbow; and, beyond this is the seat of the *Akula Kuṇḍalinī*—a lotus of 600 petals bright like the newly risen sun.

On crossing this one comes up to the *Brahmarandhra* in the cranium (*mūrdha-sthāna*), with its multi-coloured 1000 petals. This is the so-called *Sahasrāra* of the mystic literature—the Aim and End of all spiritual progress. It is here that the *Guru* and the *Caitanya Śakti* reside.

One would naturally expect that the series of *cakras* would come to an end here. But, the picture on which the above account is based, mentions 6 *cakras* more beyond the *Sahasrāra*, viz., (a) *Ūrdhvarandhra,* (b) *Bhramara-guhā,* (c) *Akuṇṭha-pīṭha,* (d) *Kolhāṭa,* (e) *Vajra-daṇḍa* and (f) *Nirādhāra Paramajyotiścakra.* The *Ūrdhva-randhra,* called *Tālu-cakra* in the Manuscript is seated in the *Tālimā* and is a 64-lobed *cakra,* presided by Gorakṣanātha and *Siddhānta Śakti.* This statement is interesting as it gives us an idea of what the followers of the path thought in connection with the founder of their school. The *Bhramaraguhā,* also called *Alekha,* i.e., *Alakṣya-cakra* (called *Brahma-cakra* in the Ms.), is the place where *samādhi-yoga* ensues, and, *prāṇa* and *manas* cease to work. The lotus is described as furnished with ten millions of lobes and wonderfully brilliant. The presiding God of this centre is Alakṣyanātha, the *Śakti* called *Māyā* (=*Mahāmāyā* ?; *Akalā* in the Ms.) and the *Ṛṣi* Mahāviṣṇu.

The higher *cakra* with an equal number of lobes has Akalanātha as *Devatā*, Akaleśvarī as *Śakti* and Akala as *Ṛṣi*.

The *Kolhāṭa-cakra* is in the *Śikhā-maṇḍala* and corresponds to the *Vaikuṇṭha* of the Vaiṣṇavas and Kailāsa of the Śaivas. Both the *Devatā* and the *Śakti* are named *Ananta*. The Ms. calls this region a road to the Highest Void (*Parama-śūnya-mārga*).

The description of *Vajradaṇḍa* is not very clear. It is said to be as I understand in the form of a column, vast (*Mahā-viśāla*), lustrous (*tejaḥ-puñja-prabhā*) and long (*dīrgha*).

The final *cakra* is in the *Nirālamba-sthāna*, with an infinite number of lobes, colours, *mātṛkās, devas* and worlds. This is the Highest Seat of the *Gurudeva*.

Beyond this is a series of 20 voids of which nothing is said. The Ms. observes that the Final Liberation takes place in the Great Void (*Parama-śūnya-sthāna*) above 21 *Brahmāṇḍas*. Transcending the great Void the *Yogin* becomes eternally free from 'coming and going', i.e., the wheel of birth and death: "स च योगी तिष्ठति युगे युगे ज्योतिः समेत्य"

We have tried to reproduce above with as much fidelity to the understood meaning of the chart as possible, the account of the *Gorakhapanthis*, concerning the arrangement and function of the various *cakras*. But, as the chart was on an old canvas with the figures rendered indistinct by time and the notes appended generally vague, illegible and sometimes totally unintelligible, it is quite likely that mistakes and in some places even confusion have been left unnoticed. Though nevertheless the general presentation of the scheme is unimpeachable.

Taking it as we find it there is no doubt that the ideas of this school differed in many points from those of the Tantras on the same subject. The question of the total number of *cakras* may be left aside for the present. For, we are aware that there are several hidden (*gupta*) *cakras* which are not ordinarily counted; and, very often a certain number of *cakras*, considered minor from one's own point of view, is supposed to form a connected whole. There are other reasons also which would explain the difference of the number in different systems. The actual description of a particular *cakra* is more important to a student for purposes of comparative studies. But, even here there are certain fatal limitations. For instance, the same *cakras* may not look exactly alike to different *sādhakas*. The personal *saṅkalpa* of the aspirant, either conscious or subconscious, and, that of his *Guru* go a great way towards determining the nature of the Vision. The reality observed is, in a certain sense, only ideal.

Entering into detail we may observe that the *Sahasrāra* is not supposed to form the Highest Limit;

there are stages beyond. With this we may compare the accounts of the Rādhāsvāmī sect who also hold more or less the same views.

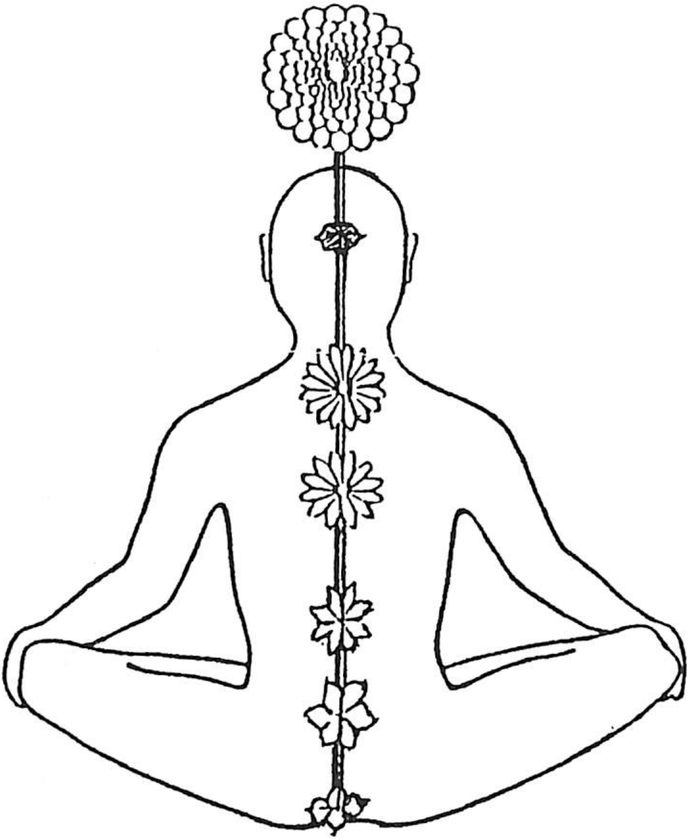
The *Manaścakra* as described here embodies 32 lobes, while elsewhere it is said to be 6-petalled.

Regarding *Akula-kuṇḍalinī,* it may be said that the Tāntrists locate it within the Moon of Consciousness, which forms the pericarp of the downward facing *Sahasrāra* and is situated in the transcendant heaven *Parama-vyoman* : a technical term for a part of the cerebral region. The contact of *kula* with this *akula* is the immediate cause of the flow of nectar (*sudhā-srāva*). While Gorakṣanātha holds that the nectar flows from the *Amṛta-cakra* above the Moon, Bhāskara considers that it flows from the *akula* which is within the Moon.

The name of *Bhramara-guhā* is to be found mentioned in the literature connected with the names of Kabīra, Rādhāsvāmī, etc., but, no where is its function clearly stated. The Sūta-saṁhitā and Bodhasāra use the term vaguely in the sense of *Brahma-randhra.* This so-called cave is in reality a hole or rather a hollow which appears to view when one gazes into the centre of the *'Kūṭastha'*. The entrance to this hollow is brilliantly dark, but, it is surrounded by a luminous ring or rays. The powers of obscuration (*āvaraṇa*) and dissipation (*vikṣepa*) are said to guard this entrance, so that they try to screen up and throw off the gazer. It is only when the power of introvision is produced after the generation of pure magnetism within the body through strict continence, pure food, etc. etc., and, through the cultivation of the moral virtues of selflessness, forbearance, etc. etc., and, through the action of *prāṇa* that one can expect to gaze at this hollow without fear of *āvaraṇa* and *vikṣepa.* At this state mere gazing makes the mouth of the cave wide open and every *tattva* is illuminated.

In the chart the *Prāṇa-cakra* is described as the tenth avenue of the human body. This aperture is usually closed in men, so that the body is as a rule likened to a "city with nine gates" only. But, a steady process of psychic discipline helps to open this avenue through which the *Jīva* of the *Krama-mukta-upāsaka* passes away along the ray of the sun into the Solar Region, called also *Brahma-loka,* and, thence with the dawn of Knowledge is absorbed in *Brahman.* The medulla oblongata (*mastaka-granthi*) above the *Viśuddha-cakra,* is one of the sites where the three *nāḍis* are united. From here the *Suṣumnā* enters into the skull, and, the other two *nāḍis,* viz., *Iḍā* and *Piṅgalā,* pass along the right and left sides of the forehead and meet together and are joined with the *Suṣumnā* between the two eyebrows. From there the *Iḍā* goes to the left nostril and the *Piṅgalā* to the right. From the medulla the *Suṣumnā* is bifurcated: (1) One line passes below the brain and in a rather oblique course comes to the eyebrow whence with a slightly upward bend pierces the pericarp of the *Ājñā* and unites with *Iḍa* and *Piṅgalā*. Then it comes out, and running straight up crosses a very subtle hole within the interior of the central region of the forehead and hanging down to some distance takes a curve and goes right up, penetrating the *Sahasrāra* and entering the *Brahmarandhra*. (2) Another line goes up direct from the medulla, and, through the interior of the skull extends to the *Śikhara*. With a slight curve it enters the *Brahmarandhra*. The mouth of this line of the *Suṣumnā* which is in the *Brahmarandhra* remains usually closed, while that of the first line is open. Consequently the hollows of the two lines are not in union. While passing away from the body the *Yogin* gets the closed mouth of the *Suṣumnā* opened, on which the two holes mentioned above become unified. This is what is usually known by the name of the "10th avenue". In the Amaraugha-śāsana, however, the "10th aperture" is identified with the mouth of the *Śaṅkhinī*, which is a hollow behind the front tooth (*rāja-danta*); and, the Kaṅkālamālinī Tantra locates *Brahmarandhra* just below the *Śaṅkhinī*.

GK



The Lotuses of the Seven Chakra System

VII

The Philosophy of Śākta Tantras

The Śākta Tantras, much like the Śaiva and Vaiṣṇava Tantras, have a philosophical background which represent the cultural view-point of its votaries. It is an important view-point, but it is unfortunate that in no regular history of Indian philosophy or compendium of like nature it finds any place. It is high time that scholars interest themselves in this neglected subject and endeavour to bring out the salient features of the system. The following lines are intended to serve more as a suggestion than as a fixed and definite outline of the school.

The Tantras hold that the Supreme Reality or *Parā Śakti* before[1] the manifestation of the Universe and the souls, remains in a state of what may be described as Quiescence or Repose, devoid as it were of the light of self-reflection implied in the nature of *Caitanya.* The unmanifest universe remains then absorbed in *Caitanya,* dissolved, but retaining its self-existence in the form of *Saṁskāra* or Potentiality[2]. The souls too retain their individual continuity, though incapable, owing to disembodied condition, of asserting themselves as self-conscious and self-acting monads. This pre-creative state of the Supreme *Śakti* is beyond the so-called *Parā Vāk* of the *Yogins*, which is the universal Matrix and from which the Vedas and the worlds emanate[3].

This Transcendent *Śakti* is co-eternal and consubstantial with *Para-Brahman* which is ineffable, indescribable, unlimited and immeasurable. There is no way to reach this Transcendent State except through the Grace of the Causal *Śakti* or Mother of the worlds referred to above. Hence every form of spiritual discipline prescribed in the *Śāstars* is in the eye of Tantras a sort of propitiation of the universal Power[4].

The Reality as such, called in one phase by the name of *Parā Śakti* and in another by that of *Parā V̊āk*, is in a sense[5] free from action (*akriya*). How can the creative process then start into being out of this Entity which is by nature inactive? The universe is made up of what in the language of philosophy is known as the *Tattvas* or ultimate constituent of things and is verily a machine (*cakra*). It is said with reference to the origin of motion and to its universal manifestation that the whole process is initiated by Will (*Svecchā*). The universe lies merged in the Causal Power as identified with it in a mysterious way as an idea in the Mind and it continues in this condition so long as the Supreme Will does not appear and necessitate its alienation *from* and *within* the Infinite. As to when this Will arises and how, no answer can possibly be given except that it is spontaneous. As the universe rises with Will, so does it sink back during *Pralaya* under the operation of the same Will[6].

It has to be observed that when creation proceeds, the causal aspect of the Absolute unfolds itself as the objective world, whereas the transcendent aspect remains fixed in itself as an indifferent, unmoved and silent witness of the play of its own Causal Power. Before creation, the Causal Power remains one with the Power beyond, undivided and in a sense unmanifest. But its self-manifestation (*sphurattā*) begins with the manifestation and subsequent projection of the universe lying involved in it. In the technical language of the Tantras the Causal Power is called *Śakti* or *Vimarśa* and the transcendent Power *Śiva* or *Prakāśa*. The two are essentially identical. What is popularly known as *Caitanya* is really due to the eternal relation between the two aspects of the Supreme Substance. This relation which never ceases may be either one of equality or of inequality. The former represents the truly Transcendent Condition (*Turīyātīta*)[7] and the latter the Supreme Causal Power, working in the direction of self-expression or self-concealment.

When the *Parā Śakti* tends to look into the *Prakāśa* with which it is identified, i.e., into the universe which emerges into and is unified with itself, then comes into manifestation a *bindu* which represents the union of *Śiva* and *Śakti* (in *mātrās*) in equilibrium and which reflects the *Caitanya* as a Luminous *Liṅga*[8]. Technically this *bindu* is called *Kāmarūpa Pīṭha* and the *Liṅga* is known as *Svayambhū.*

Before we proceed further we wish to dwell at some length on this phenomenon which may not be clearly intelligible to persons not initiated in the secrets of Tāntric *Yoga.* The Transcendent *Śakti,* which may well be called *Śiva,* is really something of which we can have nothing to say or think. Truly speaking, it is describable neither as *Śiva* nor as *Śakti,* though it is the source and life of both. The so-called *Śiva* or *Prakāśa* and *Śakti* or *Vimarśa* referred to above are, therefore, two correlated, though polarised, aspects of the same *Śakti,* and hence each of them is a *Śakti.* The *Śiva* aspect is known as *Ambikā* and the other as *Śānta.* These two appear as two only when their union is not sufficiently compact. But, in the event of the union being perfect the duality disappears and the resulting unit, which now is a neutral background, serves as a medium fit to reflect as it were what cannot be reflected otherwise, viz., the Transcendent.

This is the *Parā Vāk* and constitutes the Essence of *Praṇava* or Veda which is still undifferentiated. The subsequent differentiation leads to the union of *Prakāśa* and *Vimarśa*, in its further stages, as *icchā* and *vāmā*, as *jñāna* and *jyeṣṭhā* and as *kriyā* and *raudrī*, representing three additional *Pīṭhas* (viz., *Pūrṇagiri, Jālandhara* and *Uḍḍiyāna*) reflecting the *Caitanya* as *Vāṇa, Itara* and *Para Liṅgas* respectively. These correspond to the *Paśyantī, Madhyamā* and *Vaikharī* stages of *Vāk*.

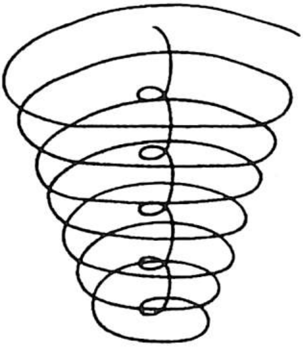
In the supreme state of *Parā Vāk* the universe, which in the transcendent state had been unmanifest, is apparent in *Caitanya* and is in a sense identified with it, in the same way as a reflected image is one with the reflecting mirror. The *Parā Śakti* on this Eternal Plane has an eternal vision of this eternal universe not as an object outside of itself, but its very self. This eternal vision is, therefore, a self-vision of the *Śakti* beyond the limitations of Time, Space and Causality, and is a state of Perfect Quiet and Peace. With the rise of Will sets in a commotion which projects forth a part of the universe lying so long within the *Caitanya* as of its very essence. This projection is technically known as *Sṛṣṭi* or Creation. It happens in time; space and causal factors also begin to appear at this stage. The universe, as projected, maintains itself for a time and then returns to the Primitive *Caitanya* from which it emanated. These three functions are symbolised by the three Vedas, the three constituent letters of the *Praṇava* and in fact all triple manifestations in Nature, and are graphically represented by a triangle. The centre point of this triangle[9] is the *Parā Vāk* which is synonymous with the equilibrium of *Śiva* and *Śakti*.

The supreme *Śakti*, as one with *Śive*, transcends all *tattvas* and as differentiated from, though associated with, *Siva*, is the source of all *tattvas* and is identical with them. In its latter aspect it is the eternal matrix of the worlds and is of the Essence of Joy.

It is likened in the Āgamas to a mirror, serving to reflect the Self-knowledge of *Śiva*; for it is through it that *Śiva* eternally knows himself which Self-knowledge constitutes the essence of *Caitanya*, and without it *Śiva* is no more than a *śava*, a lump of lifeless matter. This Self-knowledge is technically known as *Aham* or I. To see one's own *Śakti* is to see and enjoy one's own self. This *Aham* is in reality the Supreme Self revealed in and to itself as Infinite Delight (*Pūrṇāhantā-camatkāra*). The Self, as thus revealed, is infinite, because of the non–manifestation of limiting not-self ('This' or *idam*) at this stage. A mirror cannot reflect a vision within itself without the presence of the object outside, or even if the object is there no reflection is possible without light. The *Parā Śakti* too requires the presence of *Para Śiva* to reveal the world within itself, though in truth the two are one and the same[10].

Hence *Śakti* has a double aspect; in one it is identical with *Śiva.* At this stage *Śiva* alone shines. There is another aspect, in which the *tattvas,* the universe made of the *tattvas* and the *devatās* appear from it, both simultaneously and successively. For the *Śakti* to see its own manifestation is the same as the appearance of the world. Both *dṛṣṭi* and *sṛṣṭi* are practically the same. But, the appearance in succession follows a certain order or sequence[11].

GK

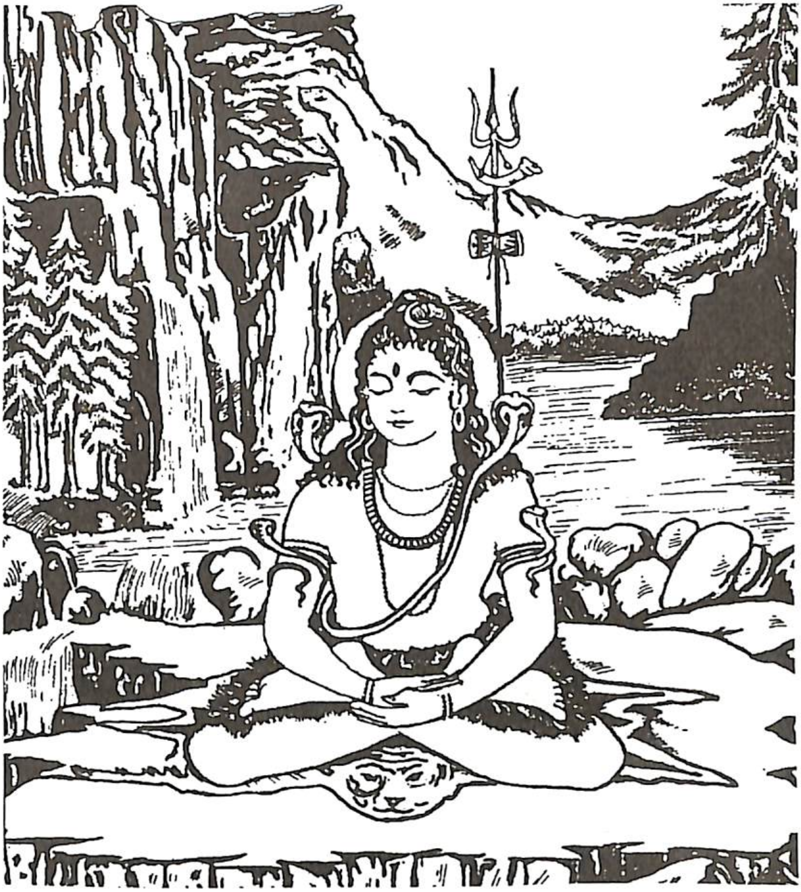


Foot Notes

1. This anteriority of the Reality in its essence to the creative process is to be regarded more as a logical than as a temporal antecedence. For creation, being in sense an eternal process, is co-existent with the Absolute and marks a moment in its being. The temporary process involved in creation is really a consequence brought on by the action of Time on the eternal *Kālās* thrown into its vortex under a transcendent influence.
2. The Śakti-sūtra ascribed to Agastya says : "चिद्वह्निः अवरोहपदे छन्नोऽपि चिन्मात्रया मेयेन्धनं प्रुष्यति" The commentator observes here in regard to the significance of the word *mātrā*—"कवलयन्नपि न सार्वात्म्येन ग्रसते, अपि त्वंशेन संस्कारात्मना तत् स्थापयति". From this it is evident that even in the state of *Pralaya* or Periodic Repose the Universe does not disappear altogether, but exists in a subtle condition, only to re-emerge in a concrete form when the subsequent creative stage sets in. In this state the souls which are not yet favoured with saving knowledge and are invested with *adṛṣṭa* continue in the *caitanya*, together with the grosser and subtler elementary matters : "सुषुप्तिकाले जीवस्येव पूर्वसृष्टिदशायां ये तावज्ज्ञानानुदयादत्र मुक्तिसम्पन्ना जीवराशयः, ते तददृष्टानि पञ्चभूतानि स्थूल-सूक्ष्माणि च कार्पासबीजे पटा इव सूक्ष्मरूपेण प्रलयकालीनब्रह्मणि तिष्ठन्ति"— Bhāskara Rāya, Setu-bandha.
3. Bhartṛhari, in his Vākyapadīya speaks of a supreme state as an unrevealed background of the triple manifestation of the world and of what reveals it : "त्रय्या वाचः परं पदम्". He

refers evidently to the *Parā Vāk* or *Śabda-Brahma* which eternally reveals the Transcendent or *Para-Brahma.* It should be noted that this revealation does not divert the Absolute of Its transcendent character, it is never caught in time or in a psychic process.

4. Cf. the Śruti : "नायमात्मा बलहीनेन लभ्य:", etc.
5. The expression 'in a sense' is meant to bar out the perpetual activity of the *Śakti* which is co-extensive with and equivalent to Eternal Rest.
6. Cf. Ājñāvatāra : "स्वेच्छयैव जगत् सर्वं निगिरत्युद्गिरत्यपि".
7. This corresponds partially to the *Para-Brahma* of Vedānta with the difference that it has *svātantrya,* whereas the latter is neutral.
8. The appearance of *Liṅga* out of the *Aliṅga* is everywhere a similar process. The Sāṅkhya system conceives the *Prakṛti* as *Aliṅga* (unmanifest) and the *Mahat,* the 'first begotten' one, as the *Linga,* which emanates from *Prakṛti* out of its union with *Puruṣa.* The origin of *Linga*-body out of the Causal-body is also similar.
9. The three sides of this triangle stand for three kinds of *Vāk* (viz., *Paśyanti, Madhyamā* and *Vaikharī*), three cosmic functions (viz., Creation, Maintenance and Destruction), three aspects of *Śiva* (viz., *Vāmā, Jyeṣṭhā* and *Raudrī* or Brahmā, Viṣṇu and Rudra) and three aspects of *Śakti* (viz., *Icchā, Jñāna* and *Kriyā*).
10. "शिवशक्तिरिति ह्येकं तत्त्वमाहुर्मनीषिणः".
11. At the end of the article we get mention of 'to be continued'; but it did not further continue in the Series.



ŚIVA

I

Permanent entity of Lord Śiva and the forms of His worship

Śiva the Cosmic Deity

The Supreme Being who resides in the entire Cosmos is Śiva—'śete carācara-prāṇiṣu sa Śivaḥ'. So Taittirīya Upaniṣad says, 'tat sṛṣṭvā tad evānuprāviśat'. Śiva enters the universe after creating it and has His abode therein. There was neither *Sat* (existence) nor *Asat* (non-existence) before creation but it was only 'Śiva' being distinct from both. *Sat* (existence) has two forms—1. Limited by the three times and 2. Not limited by the three times. The former terminates in any of the past, the present or the future time. It may appear in any of these times but that appearance is only time barred and not timeless. It is sure to merge in its cause. That duration appears to be relatively endless but actually it is not so. Even the abodes of gods like Brahmā and Indra are terminable and lead to rebirths—

'ābrahma-bhuvanāllokāḥ punrāvartino' rjuna'[1]—

Bhagavadgītā 8, 16

The latter which is not bound by the three times is permanent or everlasting. He is imperceptible, undeviated, firm and unchangeable. He resides in all beings equitable. So Śiva is worshipped by gods and demons alike.

Śiva the Supreme God

Prakṛti (nature) is prone to change and its existence in every being is dissimilar. But the Supreme being resides in all entities equitable. He is the cause of all causes—

avibhaktaṁ ca bhūteṣu vibhaktam iva ca sthitam.
bhūtabhartṛ ca taj jñeyaṁ grasiṣṇu prabhaviṣṇu ca.

Though the Supreme Being Śiva being eternally equitable is virtually undevided, yet He appears to be divided due to His abode in various entities divided by nature. His visible forms are Viṣṇu (the Protector) prominent in Sattva trait, Rudra the destructer prominent in Tamas trait and Brahmā the creator prominent in Rajas trait—'eṣa khalu vā asya rājaso'ṅśo yo'yaṁ Brahmā, eṣa khalu vā sāttviko'ṁśo yo'yaṁ Viṣṇuḥ, eṣa khalu vā asya tāmaso'ṅśo yo'yaṁ Rudraḥ'. So in Śiva-Purāṇa (1, 3, 11) Śiva has been described as Supreme God, the god of gods—

'yasmāt sarvam idṁ brahma-viṣṇu-rudrendra-pūrvakaṁ.
saha bhūtendriyaiḥ sarvaiḥ prathamaṁ samprasūyate.
eṣa devo mahādevaḥ sarvajño jagadīśvaraḥ.

Two forms of Eternal Śiva

Although Rudra or Śiva is included in the

Trinity in the scriptures, yet the word Śiva is used mainly for the Supreme God and for particular god is secondary.

The authority who has the power to punish, reward and establish the good can annihilate the evil. So the Vedas describe two forms of Quick-Pleased Eternal Śiva as Rudra and Śiva. He is called Rudra as He has the capacity to punish the villains. Rudra has the power to cause a worm to weep to Brahmā—rodayatīti Rudraḥ. He extends the good and takes away the sins. So he is called 'Hara'—He promotes, welfare. Therefore He is called 'Śambhu—'Śammaṅgalam, kalyāṇam bhavati yasmāditi 'Śambhuḥ'.

The Taittirīya-Saṁhitā distinctly described the difference between Rudra and Śiva, the two forms of Great God Eternal Śiva. There, His Rudra form has been depicted as fierce and 'Śiva form as gracious. The former form destroys grief and death; imparts wealth, progeny and heaven etc. While the latter form imparts spiritual knowledge and salvation[4]—

yā te rudra śivā tanūḥ śivā viśvasya bheṣajī.
śivā rudrasya bheṣajī tayā no mṛḍa jīvase.

He is called Mṛtyuñjaya, as He prevents death. There is a famous saying—jñānam icchet tu śaṅkarāt' as He is imparter of spiritual knowledge. It is why a person who dies at Kāśī, His eternal abode, gets salvation—'kāśyāṁ hi maraṇān muktiḥ'. But this salvation is achieved only after gaining spiritual knowledge—'ṛte jñānān na muktiḥ'. This spiritual knowledge is imparted to his devotee by Lord Śaṅkara Himself.

The two forms of Śiva have been described in detail in the Anuśāsana-parva of Mahābhārata. There Śiva has been depicted in two forms—fierce and benevolent. The fierce form is firelike and the benevolent is imperceptible and spiritual[5]—

dve tanū tasya devasya vedajñā brāhmaṇā viduḥ.
ghorām anyāṁ śivām anyāṁ te tanū bahudhā punaḥ..

Five activities of the Playful

When Playful self-satiated Eternal Śiva acts on the world stage he adopts five forms—1. Sadyojāta, 2. Vāmadeva, 3. Aghora, 4. Tatpuruṣa and 5. Īśāna for the purpose of creation, protection, destruction, punishing and blessing respectively. Out of these the first three actions affect the entire world and are generally obvious. The remaining two actions affect individuals. Punishment includes Tripuradāha, Andhaka-vijaya, Gajāsura-mardana, Makha-vidhvaṁsa, Madana-dahana etc. Blessing includes the unity of Viṣṇu and Śiva, the Ardha-nārīśvara form, Dāruvana-vihāra, Kirāta-līlā, Śabaralīlā, Śarabhalīlā and blessing Bāṇāsura and other dānavas demons and other innumerable acts.

Śiva the Destroyer and Protecter

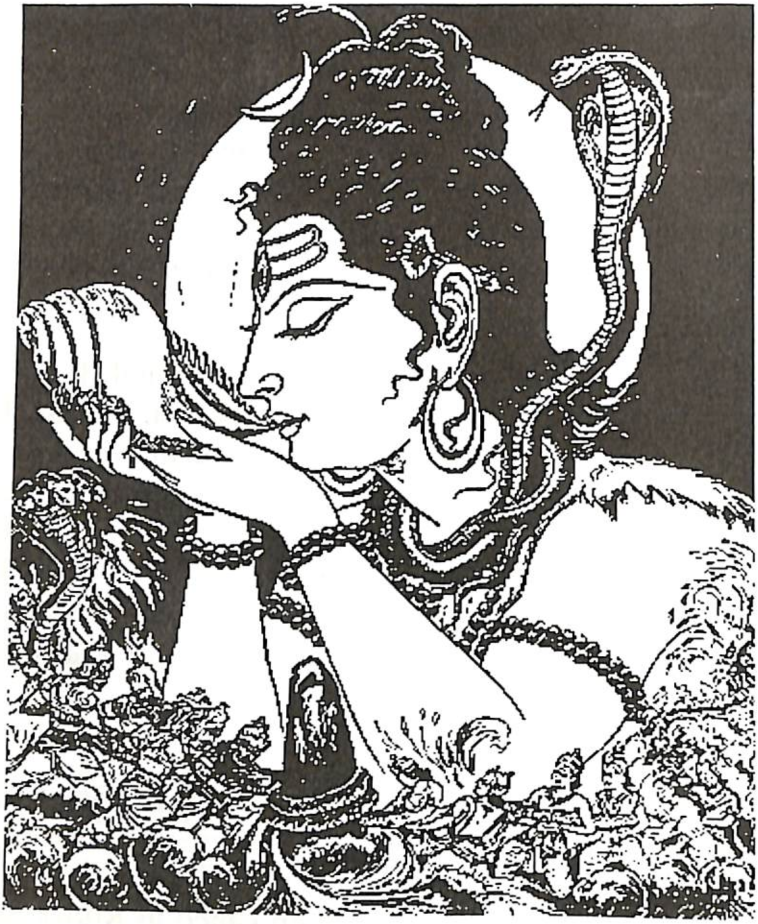
The Brāhmaṇa treatises eight different forms of Śiva. Out of them seven have similarity with the names given in Yajurveda-Saṁhitā. The eighth name is Aśani—a shooting star—Rudra, Śarva, Ugra and Aśani—The four forms are of Destroyer Lord. Bhava, Paśupati, Mahādeva and Īśāna—these four forms are of Peaceful Protector Lord. Thus the fierce and destructive Rudra of Ṛgvedic age adopted two forms of Destroyer and Protector in the Brāhmaṇa treatises.

Nīlakaṇṭha and Candraśekhara

The gods and demons were terrified due to the destructive effect of the fierce poison emnated from sea-churning. Lord Śiva is benevolent by nature. He drank the fierce poison and his throat became blue. In order to tranquilize the poison burning He kept in his matted hair the moon who had emnated from the same sea-churning. It is why he became famous by the names of Nīlakaṇṭha and Candraśekhara.

The Secret of Śiva worship

Among the valian feats of Śiva described in the Mahābhārata, two are prominent—destruction of Dakṣa's sacrifice and killing of Tripurāsura. In Taittirīya-Saṁhitā Agni has been called as Rudra रुद्र and 'Makhaghna' मखघ्न (destroyer of Yajña) as His adjective. Before killing Tripurāsura, Lord Śiva burned his three town floating in the sky. The secret meaning of burning the three town is given in the



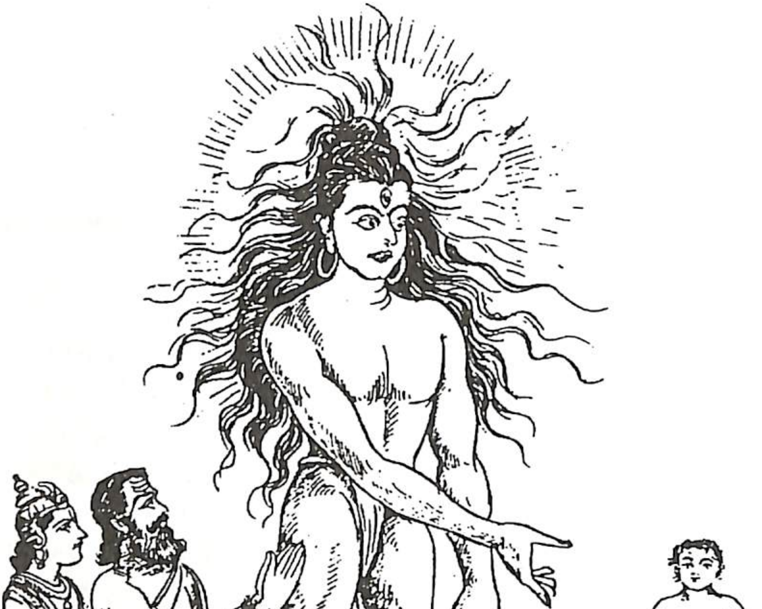
Nīlakaṇṭha Śiva

Mahābhārata according to which the gross, the subtle and the cause—these three bodies were burnt by Śiva. Every practitioner must destroy these three towns like Śiva. This tough task can be accomplished with the worship of Lord Śiva.

Acquiring Peace and cutting asunder the death snare by worship of Lord Śiva

In Śvetāśvatara Upaniṣad Rudra=Śiva has been mentioned as the Supreme God of the universe. What is the identity of the Birthless, the Endless, the Supreme God and how can He be realized by Spiritual Knowledge—this has been discussed in the Śvetāśvataropaniṣad like other Upaniṣads. In this Upaniṣad, Rudra, Śiva, Īśāna or Maheśvara has been described as the presiding deity of the universe. By His worship and knowledge one can acquire the knowledge of Brahmā. According to this Upaniṣad only Rudra is the administrator and destroyer deity of the universe.

Śiva is the master, the promptor, the proper director and the controller Supreme God. The individual soul enjoys the worldly objects and remains enslaved and ensnared by nature and does not look towards the Great God. Whenever by the spontaneous grace of Benevolent Śiva who resides in the hearts of all, the individual becomes a seeker and makes a wholehearted effort to acquire the know-



Rudra

ledge of Śiva and becomes free from fetters for ever[6]—

saṁyuktam etat kṣaram akṣaraṁ ca
vyaktāvyaktaṁ bharate viśvam īśaḥ.
anīśaś cātmā badhyate bhoktṛbhāvād
jñātvā devaṁ mucyate sarvapāśaiḥ.

Great God has a universal form, His faces are alround and His necks are alround. He has His abode in the heart of all beings. He pervades in all. So he is all-pervading[7]—

sarvānana - śirogrīvaḥ sarva - bhūta - guhāśayaḥ.
sarva-vyāpī sa bhagavāṅs tasmāt sarva-gataḥ śivaḥ.

A person realizes peace by the knowledge of Benevolent Śiva and cuts asunder the death snare[8]—

'tam eva viditvā mṛtyu-pāśāṅś chinatti'

The Fruit of Worship of Paśupati form

A devotee of Paśupati form of Śiva is more intellectual in comparision to extremiat cults Śaivism like Kāpālikas. In this cult the individual soul is called 'Paśu' (cattle) as he is tied with the ties of senses. By worship of Paśupati form he is freed from these ties. Śiva-purāṇa says[9]—

sarvātmanām adhiṣṭhānaṁ sarva-kṣetranivāsakam.
rūpaṁ paśupater jñeyaṁ paśupāśa-nikṛntanam.

Eleven form of 'Śiva'

The eleven forms of 'Śiva' are called eleven Rudras. According to the Mahābhārata they are—1. Mṛgavyādha, 2. Śarva, 3. Nirṛti, 4. Ajaikapād, 5. Ahirbudhnya, 6. Pinākin, 7. Dahana, 8. Īśvara, 9. Kapālin, 10. Sthāṇu and 11. Bhava. According to Skanda Purāṇa the names of eleven Rudras are different—Bhūteśa, Nīlārudra, Kapālin, Vṛṣavāhana, Tryambaka, Mahākāla, Bhairava, Mṛtyuñjaya, Kāmeśa and Yogeśa. Sthāṇu named Śiva is the very father of eleven Rudras. These eleven Rudras in the forms Prāṇa, Apāna, Vyāna, Udāna, Samāna, Nāga, Kūrma, Kṛkala, Devadatta and Dhanañjaya—these ten winds and the eleventh spirit punish and reward the individual soul.

Ādya Śaṅkarācārya in his verse 'ātmā tvaṁ girijā matiḥ' Lord Śiva resides in this human body and all the corporal activities of a real devotee become the rituals of His worship.

Worship of Śiva in eight forms

Kālidāsa, the great poet mentions the name of Aṣṭamūrti Śiva in the Nāndī of the drama named Abhijñāna Śākuntala and the second chapter of the epic Raghuvaṁsa. Therein the eight abodes of Śiva—1. the Water, 2. the Fire, 3. the Sun, 4. the Moon, 5. the Sky, 6. the Air, 7. the earth and 8. the perfomis of the Sacrifice are the eight forms of Śiva. In Viṣṇu, Mārkaṇḍeya, Vāyu, Skanda and Śiva Purāṇas the names of Aṣṭamūrti Śiva are—1. Śarva, 2. Bhava, 3. Rudra, 4. Ugra, 5. Bhīma, 6. Paśupati, 7. Īśāna and 8. Mahādeva[10]—

tasya śambhoḥ pareśasya mūrty aṣṭakamayaṁ jagat.
tasmin vyāpya sthitaṁ viśvaṁ sūtre maṇigaṇā iva..

sarvo bhavas tathā rudra ugro bhīmaḥ paśoḥ patiḥ.
īśānaś ca mahādevo mūrtayaś cāṣṭa viśrutāḥ..
bhūmy ambho'gni-marud-vyoma kṣetrajñārka-niśākaraḥ.
adhiṣṭhitaś ca śarvādyair aṣṭa-rūpaiḥ śivasya hi..
dhatte carācaraṁ viśvaṁ rūpaṁ viśvambharātmakam.

It is the tradition to bow to each name of Aṣṭamūrti Śiva along with His respective abode. Accordingly the following is the style of His worship—

1. Śarvāya kṣiti-mūrtaye namaḥ—
   I bow to Lord Śarva in the form of Earth.
2. Bhavāya Jala-mūrtaye namaḥ—
   I bow to Lord Bhava in the form of Water.
3. Rudrāya agni-mūrtaye namaḥ—
   I bow to Lord Rudra in the form of Fire.
4. Ugrāya vāyu-mūrtaye namaḥ—
   I bow to Lord Ugra in the form of Air.
5. Bhīmāya ākāśa-mūrtaye namaḥ—
   I bow to Lord Bhīma in the form of Sky.
6. Paśupataye Yajamāna-rūpāya namaḥ—
   I bow to Lord Paśupati in the form of the Sacrificer.
7. Īśānāya Sūrya-mūrtaye namaḥ—
   I bow to Lord Īsāna in the form of Sun.
8. Mahādevāya Candra-mūrtaye namaḥ—
   I bow to Lord Mahādeva in the form of Moon.

The wide aspect of the worship of Śiva in the form of Fire

The worship of Jyotirliṅgas started in the shape of fire-form. It is indicative of His cosmic aspect. The flame of the fire worship became prevalent in the form of the worship of Jyotirliṅga. This kind of worship of Śiva was prevalent in the entire world in one form or the other. Śiva's worship in Śaka island is testified by Mahābhārata (Bhīṣma 11, 28) and Bhaviṣya-Purāṇa The place name Bāku (Vaṅkṣu) situated to the west of Caspian Sea was formerly with the Śaka island where the worship of Lord Śiva in the form of fire flame is still prevalent.

The worship in the form of Mantra

Lord Śiva has his abode in Maṇipura-cakra in the form of Bhairava. By converting vocal mantra into super-sonic and thus to offer its oblation in Vaiśvānara fire, the Yogīśvara becomes capable of Śiva's grace. By chanting the worship of Lord Śiva the accumulated and the fated sins of the devotee are burnt. The Vedic, Tantric and Paurāṇika literature mention the mantras relating to Śiva's worship. Before chanting the Bīja : one word Mantra 'Hrauṁ'. it is obligatory to do Prāṇāyāma (Breath controlling excercise) and to do Nyāsa at the particular spots of Mātṛkās e.g. Śrīkaṇṭha etc. After traditional worship the Pīṭha Powers should be founded by Pīṭha-Nyāsa style. After doing Ṛśyādi-Nyāsa, Karāṅga-Nyasa and the Nyāsa of five forms Īśāna etc. meditation must be done. Then one should advance to chant the mantra five lakh times. There are a variety of Tāntric mantras—three-letterred, five-letterred, six-letterred, eight-letterred, twelve-letterred and twenty two-letterred etc. The Mahāmṛtyuñjaya Mantra of Ṛgveda is very famous. All these *mantras* are very advantageous for human beings. The *mantra* imparted by a spiritual sadguru is conscious and full of special power. By chanting such a *mantra* for Śiva's worship one can get His grace very soon.

Śiva the deity of gods and demons both

Benevolent Supreme God Śiva is gracious by nature. He does good to all afflicted persons. So he is called Śiva (Mahābhārata 3, 221, 2). So his devotees include Ṛṣis, Kings and demons etc.—Durvāsā, Paraśurāma and Maṅkaṇaka are among the Ṛṣis; Rāma the son of Daśaratha, Jayadratha, Drupada, Prabhañjana etc. are among the Kings; Andhaka, Adri, Jālandhara, Tripura, Hiraṇyākṣa, Rāvaṇa, Bāṇāsura, Bhasmāsura etc. are among the demons and Arundhati, Ambā etc. are famous among women. Lord Kṛṣṇa had performed night worship of Lord Śiva (Mahābhārata, Droṇa-Parva 69, 1-9). Arjuna and Aśvatthāman also worshipped Lord Śiva.

Easily procurable articles for Śiva's worship

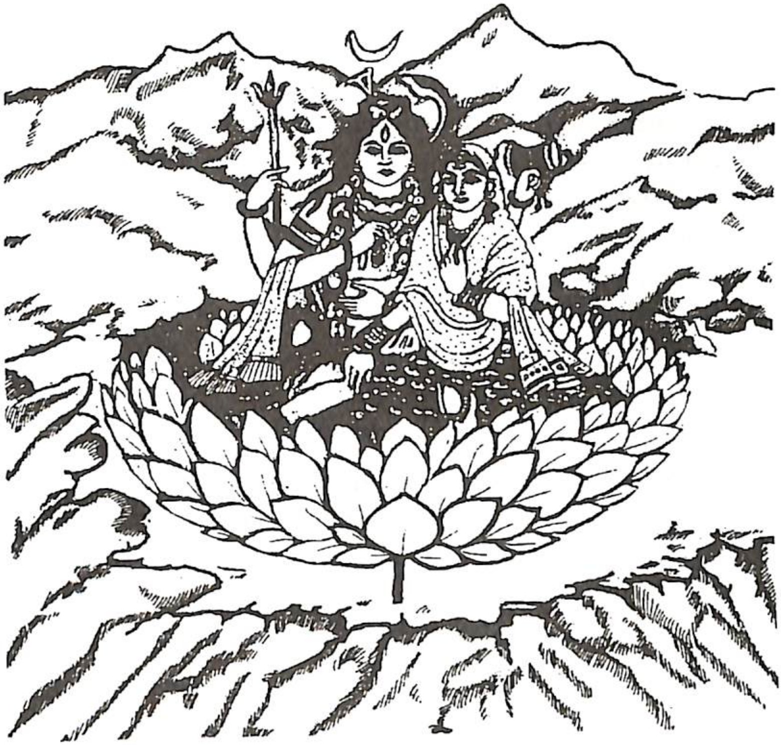
Benevolent Śiva is pleased very soon; offering vilva leaves on his earthen figure and mouth sound pleases Him and He fulfills the desires of the devotees. His figure can be formed with easily available clay, worship can be done with Vilva leaves, the mouth is the musical instrument for His worship. All these articles need not be purchased. Yet the devotees get the desired fruit, whatever may be his· desire. So Viśveśvara is the the Great God—

mūrtir mṛdā vilvadalena pūjā'
prayāsa-sādhayṁ vadanaṁ ca vādyam.
phalaṁ ca tad yan mans ābhikāṅkṣyaṁ
niḥśvasya viśveśvara eva devaḥ.

Arjuna had performed His clay worship (Mahābhārata, Vana-parva Chap. 40).

Śiva in Vāgyoga : Kuṇḍalinī Meditation

In the Vāgyoga Kuṇḍalinī practice, the sleeping energy at Mūlādhāra cakram is raised to meet to Lord Śiva, the Super Consciousness. All senses and ten Prāṇas united with the energy crossing the five elements at five cakras gradually becomming subtle, more subtle and subtlemost, merge in their causes. At the end, the Vāgyogī finds the unhit sound. It changes into Celestial Sound. With the help of this sound Vāgyogīs find the 'Bindu'. From Bindu they reach to the place of Śiva united with Śakti in Sahasrāra cakram. They find a pyramid of energy over their head. In this state they find their ego desolved and feel ever-existance, ever-consciousness & bliss.



Kuṇḍalinī in Sahasrāra

Foot Notes

१. आ ब्रह्मभुवनाल्लोकाः पुनरावर्तिनोऽर्जुन।

२. अविभक्तं च भूतेषु विभक्तमिव च स्थितम्।
भूतभर्तृ च तज्ज्ञेयं ग्रसिष्णु प्रभविष्णु च॥

३. यस्मात् सर्वमिदं ब्रह्म-विष्णु-रुद्रेन्द्र-पूर्वकम्।
सह भूतेन्द्रियैः सर्वैः प्रथमं सम्प्रसूयते॥
एष देवो महादेवः सर्वज्ञो जगदीश्वरः।

४. या ते रुद्र शिवा तनूः शिवा विश्वस्य भेषजी।
शिवा रुद्रस्य भेषजी तया नो मृड जीवसे॥

५. द्वे तनू तस्य देवस्य वेदज्ञा ब्राह्मणा विदुः।
घोरामन्यां शिवामन्यां ते तनू बहुधा पुनः॥

६. संयुक्तमेतत् क्षरमक्षरं च व्यक्ताव्यक्तं भरते विश्वमीशः।
अनीशश्चात्मा बध्यते भोक्तृभावाज्ज्ञात्वा देवं मुच्यते सर्वपाशैः॥

७. सर्वाननशिरोग्रीवः सर्वभूतगुहाशयः।
सर्वव्यापी स भगवांस्तस्मात् सर्वगतः शिवः॥

८. तमेव विदित्वा मृत्युपाशांश्छिनत्ति।

९. सर्वात्मनामधिष्ठानं सर्वक्षेत्रनिवासकम्।
रूपं पशुपतेर्ज्ञेयं पशुपाश-निकृन्तनम्॥

१०. तस्य शम्भोः परेशस्य मूर्त्यष्टकमयं जगत्।
तस्मिन् व्याप्य स्थितं विश्वं सूत्रे मणिगणा इव॥
सर्वो भवस्तथा रुद्र उग्रो भीमः पशोः पतिः।
ईशानश्च महादेवो मूर्तयश्चाष्ट विश्रुताः॥

II

Shaivism in Purāṇas

What is Śiva? Śiva is that aspect which exists in the animate and the inanimate, in the sentient and the insentient, and is sporting all the time in everything—"śete carācara-prāṇiṣu yaḥ sa Śivaḥ"

Another epithet for Śiva is 'Hara'. We say 'Hara, Hara Mahādeva, Hara, Hara Śiva'. This 'Hara' means that He removes from our life all our sins, all our darkness, and it is He who looks after the whole universe. This is known as 'Rudra' destroyer of sins.

The third name for Śiva is "Tryambaka". The word 'Tryambaka' means the Father of the three Gods: Brahmā, Viṣṇu and Rudra. Because Rudra destroys, he has been included here.

In the Śrimadbhagavad-gītā it is said that He exists in the form of different objects, although actually there is no differentiation, there is only the unity factor.

He nourishes and protects the beings, and in that He is known as Bhūtabhartṛ Viṣṇu. And 'Grasiṣṇu' Rudra because He swallows the world or He is in control of the whole universe. And 'Prabhaviṣṇu' Brahmā because He manifests, or He creates the whole universe—

avibhaktaṁ ca bhūteṣu vibhaktam iva ca sthitam.
bhūta-bhartṛ ca taj jñeyaṁ grasiṣṇu prabhaviṣṇu ca[1].

I've told you something about who Śiva is, and now I would like to say a few words on the philosophy of Shaivism, because the actual essence of the philosophy of Śhaivism lies in giving us a vision or a perception of Śiva. The Śaiva philosophy is one of the most ancient philosophical texts existing in India today. But Kashmir Shaivism, which is a branch of Śhaivism, has appeared on the scene since the 7th Century.

But the glimpses that we have of Shaivism, before Kashmir Shaivism, exist in the form of duality, non-duality and duality with non-duality. It does not mean that Kashmir Śhaivism started off in the 7th Century itself, because Kashmir Śhaivism actually sprang up...the source of it lies in Śiva, the Lord of the goal Himself. Before the scriptures were actually composed, the essence of the scriptures lay in the primordial Word. And from Parā-Vāk, which is the transcendental word, we come to Paśyantī-Vāk. And from Paśyantī-Vāk we come to Anāhata-Vāk : unhit voice.

And from Anāhata-Vāk (Madhyamā Vāk) we come to Vaikharī-Vāk which is at the level of the tongue.

The Tattvas, the principles of Kashmir Shaivism, we also see in the Vedas and Upaniṣads. This Sanskrit word means that from the sky, the fire was born; from the Fire, Water was born; and from Water, Earth was born. But in the Vedas (Saṁhitās) it is not description of this. In the Upaniṣads, it is mentioned that from the unamanifest the Taṭtvas came into being, and from the Tattvas the elements came into being. (Laughter)

Now the question arises, where does the unmanifest spring from? And in this connection I wish to present a picture in front of you, because Śiva is very subtle and all-pervasive. He is very powerful. The scale that we have before us, you cannot measure Him with that. You all have that scale. By this you cannot measure Him. And you know what that scale is? This scale consists of your five knowledge senses of touch, odor, sight, taste and sound. That's why the average man believes that whatever cannot be measured, whatever is not within the range of this scale, does not exist.

When we go on the scale we can have a descripting in two ways. One is in an ascending order, and other is in a descending order. In the Vedas it is explained to us in the ascending order. It can only be explained in the descending order[2]. That is why we will have to go from the gross to the subtle[3]. So we have the scale, and with what can we measure this thing before us? That is, by which we can hear it, by which we can touch it, by which we can see it? That is: the Earth element. We can *hear* this; we can *touch* it; we can *see* it; we can *taste* it; and we can *smell* it. That is why the average man considers the Earth element to be the most important element. But you must not forget that that which is very close is the one which contains the least Śakti. We have to see, where does this element of Earth spring from? Where does it arise from? It is born out of Water.

Also, another thing we have to bear in mind is: On what is this element of Earth supported? So as I was telling you about all the different ways in which we can measure the element of Earth rests on the subtle element of odor, because the expectation of the element of the Earth lies in that of the sense of smell. In the same way, all the five elements are based on the five subtle elements (Tanmātrās) that we have. The Earth element is born out of the Water element. So whereas in the Earth element, there were the five subtle elements, in the Water element there are only four subtle elements, and one subtle, its Śakti increases. That's why the Water element is far more pervasive than the Earth element.

The Water element was born out of Fire. But in the Fire element there are only three subtle elements with which we can measure it. That's why the Fire element is even more pervasive and more powerful than the water element, because it is far more subtle than the Earth element or the Water element. That's why we see the Fire element all around us. We are sitting in the Fire element. That's why we can produce a matchstick from it. We can place a matchstick in our pocket and we can light it up anywhere. But as yet nobody has manufactured a matchstick which contains water. Because it is not all-pervasive.

The Fire element was born out of the Wind element. There are only two Tanmātrās (which means subtle elements) which remain in the element of the Wind. As compared to all these other elements, the Wind element is the most subtle, and that's why it is more pervasive than the others, it is more powerful.

And now you see how from the gross, we went to the more subtle and the more subtle and the more subtle.

Now we have to see what the Wind element was born out of. The Wind element was created out of the Sky element, the Ether element. There is only one Tanmātrā (subtle element) in it. That's why, being the most subtle of them all, it is all-pervasive.

We can very well say that the Earth element was born out of the Sky. But the average man would not be willing to accept this. Because very slowly and gradually, this grossness was produced. So all the elements are born out of the Sky, and they all reproduced from the Sky. Now our scale ends here, because it is by our five senses that we can measure only up to this level.

Now the question is, from what was the element of the sky—or Ether produced? I told you that the element of the sky rests on the Word, it is as subtle as the Word. That's why I told you that the scriptures of Shaivism, even before they were composed, were contained in the primordial Word, in the Word, in That which is beyond the Word. And from *Parā Vāk*, it goes to *Paśyantī*, *Madhyamā* and to *Vaikharī*. That's why we cannot say that Kashmir Shaivism was born in the 7th Century.

You must now be thinking, from what was this element of Ether created? So I'm going to tell you something about that. Actually, the principle of Shaivism is all-pervasive. It is Endless, it is Infinite, it cannot be fragmented, it is luminous, it is all-pervasive.

This Śiva Tattva, or the principle of Śiva, is known in Vedant philosophy as Nirguṇa, or without form. In Kashmir Shaivism, it is known as Niṣkala, which means that it cannot be divided—it is complete and whole. So in this connection, I would like to tell you a few things from the Purāṇas.

Shaivism in the Purāṇas

A part of Kashmir Shaivism will be taken from the Purāṇas. There are 18 Mahā-Purāṇas, and out of these Purāṇas, six belong to the path of Śiva, they belong to Shaivism, and six belong to the path of Śakti, and six belong to the path of Viṣṇu. The Śiva Mahā-Purāṇa is considered to be the most important of all the Shaiva-Purāṇas. Then there is the Skanda-Mahā-Purāṇa, Kūrma-Mahā-Purāṇa, Matsya-Mahā-Purāṇa, Brahma-Mahā-Purāṇa and Brahmāṇḍa-Mahā-Purāṇa. There are six Purāṇas and this is the order of the importance.

In the Kailāsa-Saṁhitā of Śiva-Purāṇa and the Vāyavīya-Saṁhitā, there are many elements of the vision of Shaivism. It is very difficult to say the same thing about all the other Purāṇas. They are scattered all over the Purāṇas and it is very difficult to locate and to gather them, and up to now no great work has been written on it.

The Elements of Shaivism

I spoke to you about the elements of Shaivism, and also the principles of Śivahood. This is known in the texts as Para-Brahma, the Supreme Absolute Śiva. Śiva is like a small seed of a wide banyan tree, and within the seed lies hidden the vastness of the whole *banyan tree.* And in the same way, this whole universe dwells within Him in the form of a small seed. An ordinary man will find it very difficult to understand how out of a small seed a huge, vast *banyan tree* can come into existence.

Banyan Tree

When I explained all the elements to you in their order, and when the Earth element goes to merge in the *Sky element*, it first merges into the *Water element*. And because of its very nature, the Water element dissolves into the *Fire element*; and the *Fire element*, because of its own nature, dissolves into the Wind element. And the Wind element similarly dissolves into the Ether element. And the Ether element dissolves itself into the Word. And that's why in all the scriptures of the whole world, also the Bible, they talk about the creation of the universe having sprung from that Word or Sound. In Upaniṣad it is called 'Ātman'[4].

But what is the subtle form of that Word or Sound? Some people call it Nāda; some people call it the Anāhata : unstruck sound. This is the great gift of Shaivism, because this is not explained in such detail in some of the other scriptures. Some of the scriptures say that the Sky element is produced out of something which is not manifested, and it means something which does not exist. And something which is manifested is something which we can measure with our five sense organs. In terms of things which are manifested and non-manifested, 'manifested' is that which we can measure by our five seenses, and 'unmanifested' is that which we cannot perceive through these five senses. In many of the scriptures it is not described how all these things have sprung from Brahma. But in Shaivism all this is explained very clearly, and I am going to tell you something about it.

It is said in Shaivism that where Śiva has this wish, there is this act of volition, then—with his Śakti—there is manifestation. For the creation of this world (the word for it is Citi), so when He wants to create, or when He wants to become creative, then in that 'Citi' Śakti division is born. In fact, Citi Śakti is nothing else but Śiva. Only when Śiva wants to sport about, when He wants to play, there is the division of 'Citi' Śakti from Him.

In fact, those Śiva Tattvas are known as Para-Brahman. Because they are not divided, they are not fragmented, it is known as complete, or perfect. In Vedānta, this is known as *Nirguṇa*, or without attributes or characteristics. In fact, actually it is Śiva but the light is Prakāśa, and Vimarśa aspects of Consciousness also exist. If we say that Śiva has light within him, Prakāśa within him, it is like the light of a diamond. So what is the difference between the light of Śiva and the light of a diamond? There is only one difference, and that is the difference of the 'Śakti', or the energy of *Vimarśa* or that of *awareness*. So this is also known in the Śaiva philosophy as Anuttara.

From this Vimarśa, or from this awareness, the whole world is created. Kṣemarāja, in his scripture, has given the example of the seed of the banyan tree[5]. We can give one more example: that of a peacock and its egg. This example is also given in Shaiva philosophy. We can say that this egg does not have anything that sprouts out of it, it does not have any fragrance, it does not have any attributes. As from a seed, the whole tree is born and ultimately dissolves back, but there is no result to this, this is known as Vivarta. Vivarta means expansion. When we make curd of milk, there is an expansion from the state of milk to that of curd, but you cannot reverse it. You cannot make milk out of curd. That's why even in the scriptures of word-philosophy Bhartṛhari has called it Vivarta. That's why light, or Prakāśa, is also a basis. There is only a covering on this. So if we remove this vell...then we can have a *darśana* of the Śiva. And the Śakti of Shiva, which is Citi Śakti, is present in its three aspects in this world: that of the Śakti of will, the Śhakti of knowledge, and the 'Śakti' of action.

I am going to explain this to you by a story which is in the Śiva-Mahāpurāṇa and the Kūrma-Purāṇa about Ardha-nārīśvara, which is half Śiva, half Śakti : half man, half woman, on the screen across.

On our right you will see the form of Śaktimān, the form of Śiva, that of a man, and in fact there is no difference between the Para-brahma Śiva and Śakti. And I will explain this to you by means of the scripture. So the path on the right is known as Piṅgalā, and the path on our left is known as Pārvatī, and in the middle there is always the *Suṣumnā-Nāḍī*, the Suṣumnā channel.

Mahākavi Kālidāsa The Shakespeare of India was a leading scholar of Kashmir Shaivism and while praying to this form of Śiva as the *Ardha-nārīśvara*—half man and half woman—he has said that both are attached just like speech and the meaning, in Kashmir Shaivism it has been explained in *Saḍadhvā*'s six aspects. Just as you cannot separate a word from its meaning; in the same way as you cannot separate a wave from water; as you cannot separate a flame or a spark from fire. Many other scholars have described this accordingly.

In the Devī-Bhāgavata-Purāṇa it is said, 'If you remove the Śakti aspect of Śiva, the Kuṇḍalinī aspect 'I', or its Citi Śakti aspect, Śiva becomes Śava, or Corpse. If we would ask you to bring to us the flame of fire, but not the fire itself, would you be able to do this? If you were asked to bring to us a wave from an ocean, but not to bring the water which makes up the ocean, would you be able to do it? So this explains the two aspects of Consciousness, Vimarśa and Prakāśa. There is no fragrance over here, there are none of the senses of touch here; all this exists in the form of a seed, which is known as Tattvātīta or Prapañcātīta, Vyavahārātīta: this is the Mahāśakti of the Śākta sect and the Paramaśiva of the Śiva followers.

Now the question arises, if you were to worship a form like this, which part would you worship first? Would you worship Śakti, the energy aspect, first? Or would you worship Śiva, the dormant, or the static aspect? In the Kūrma-Purāṇa it is stated that it doesn't matter which aspect of it you worship first—there is no difference. We can call this Caitanya Ātmā, or Pure Consciousness, which is the term used for it in the Śiva-Purāṇa.

I have told you something about the Niṣkala, or the undivided, the unfragmented aspect. This story comes in the Kūrma-Purāṇa :

Once Brahmā went to Śiva and he prayed him: "O Lord, I have not been able to succeed in the creation of human beings, so show me how I can expand this creation. How can I bring about a fuller and a more expanded creation?"

After having done practices, or austerities, for about 1,000 years, the Lord Śiva appeared to him in this Ardhanārīśvara form that you see, and he explained the male and female aspect of the figures and explained how the world could be expanded. What he did was he separated the Vimarśa Śakti, or the Śakti of Śiva, and the Vimarśa : Śakti—born in the house of Dakṣa, and then it manifested in the form of Satī, the beautiful Satī who later on goes on to wed Śiva. So in the form of this mythological story, a very serious and a very deep element of Kashmir Shaivism has been presented to us.

As far as the Śaiva Purāṇas go I want to tell you something about that, but I think you people must be knowing this: How the Śiva Sūtras were manifested, and how Kashmir Shaivism spread later on? But I do not think it is necessary for me to go into this at the moment.

So in the Śiva-Sūtra there is the fifth Sūtra: 'Udyamo Bhairavaḥ', which means that the effort of the unfolding of Śiva and the unfolding of Śakti is by Śiva Himself. But when does the Unmeṣa, or the unfolding, take place? For this we have to see the Transcendental Word.

Bhairava : Element of Fire

....And when the Prāṇa and Apāna, the two aspects of the life force, join together with the *Vaiśvānara* fire at the navel, they perform the function of digestion. And it is at this point that the 72,000 Nāḍīs, or the channels, get together. So when the awakening of the Kuṇḍalinī Śakti takes place and it reaches the Fire element, we call it Bhairava. The meaning of it is, 'Bha' : Bharaṇa, to fill up; from 'Ra' the word is 'Ravaṇa' which means to destroy; and from 'Va', it is 'Vamana'. In the word you can see, the three elements of Brahmā, Viṣṇu and Rudra. Vamana is known as 'Vāmā' or 'Vāmeśvarī'. The meaning of Vāmeśvarī is the maintenance and sustenance of the whole universe. So this is the energy, or the power of maintenance which is present in Rudra. He is known as Bhairava, and Bhairava was produced by Śiva.

We can see Bhairava with the element of Fire in his hand. When the Kuṇḍalinī Śakti is awakened, first the Sādhaka comes across his ego. In the Purāṇas there is a story. When the Ṛṣis questioned which element was the greatest God, Brahmā said, 'I am the Great God'. Viṣṇu said, 'I am the Great God'. But at that time right in front of them sprang up a huge and luminous column of fire.

Seeing this fire, Brahmā said, 'I have produced him from my Bhrū-madhya in the middle of my eyebrows, and you are my son'. One can see his ego, because he did not understand this Supreme Element.

Because the Śiva Tattva is not fragmented, is not divided, it is not easily understood. This perfect principle has three aspects which produces, which sustains, which dissolves or destroys.

And the energy which destroys is known as Rudra. It is not Para-Brahma Śiva. Therefore this was only the ego of Brahmā. So he said that Śiva was his son. When it was seen that he had this ego problem, he was removed from the three worlds because the Śiva Tattvas have three types of malas in them: Āṇava Mala, Māyīya Mala, and Kārma Mala.

Āṇava Mala means when Śiva contracts Himself and becomes limited and considers Himself as the mind. Then He becomes small. What is vibhu, is all-pervasive, and it is undescribable. All the souls are Śiva, but because they are bound by the three Malas they become beasts or animals. When one is bound by the noose, or the Pāśa, then one becomes a Paśu, or an animal. But when you destroy these three forms of bondages, you become Paśupati, the Lord of the Bondages.

All these three Malas cover up the all pervasive power of Śiva. So when Ātmā has this ego which stands in the stance of doership, and the ego which sprang from the sense of being Bhoktṛtva, the enjoyer, then he becomes limited.

So you saw how Bhairava was produced by the Śakti element, and the fifth face of Brahmā was cut by the left fingernail of Bhairava. He cut off the fifth head of Brahmā. So this element of Bhairava is the power to destroy the ego. I wish to tell you something more on this, which we call 'knowing' or 'becoming familiar with'.

If we remove these impurities, then we have a glimpse of the pure Principle within us and we do this ourselves by performing *sādhanā*, and one can also do this by the Grace of the Guru. There is a story:

There was a cub of a lion. The cub was caught and placed in a herd of cattle. But this cub of a lion, because it was raised by cattle, considered itself to be one of them. And just as the person who looked after the cattle, the herdsman, beat the cattle and pushed them and shouted at them, he treated the lion cub in the same manner, and just like the cattle the cub would be afraid of the herdsman and he would listen to the herdsman. Once in that jungle they heard a big roar. All the cattle started running away. They saw that coming in front of them was a very big lion. And the lion cub, while running away, while fleeing, happened to have glanced in a well and seen his reflection. He saw that his reflection, his image, was the same as the image of the lion. So he knew that he did not have to be scared anymore. So when he heard the roar of the lion, he roared back; when the cattle heard his roar, all the cattle left him and ran away! Then he understood his true nature. This is not a result; this is not an obstacle, but expansion. In whatever form he existed before, he only started understanding that form, and whatever form he was born with, he only understood himself to be a sheep before. It is called Pratyabhijñā.

I wish to tell you something more about this. If we can understand the Śaiva Principle, then we can become Śiva ourselves. To give an example, Lord Śiva sits on a bull which is known as Nandī. The Nandī, because of its close proximity to Lord Śiva, started considering himself to be Śiva as well, and he became Rudra, and that's why when you go to a Śiva Temple even before you worship Śiva, you worship Nandī. This is just a simile to understand very heavy philosophical principles. This is known as Pratyabhijñā, and in Hindi it's known as pahichān, which means 'to know, to recognize self. I visited a temple in 'Vasavan-Guḍi area, in Bangalore, where Nandī's statue was touching the roof, but Śivaliṅga was smallest.

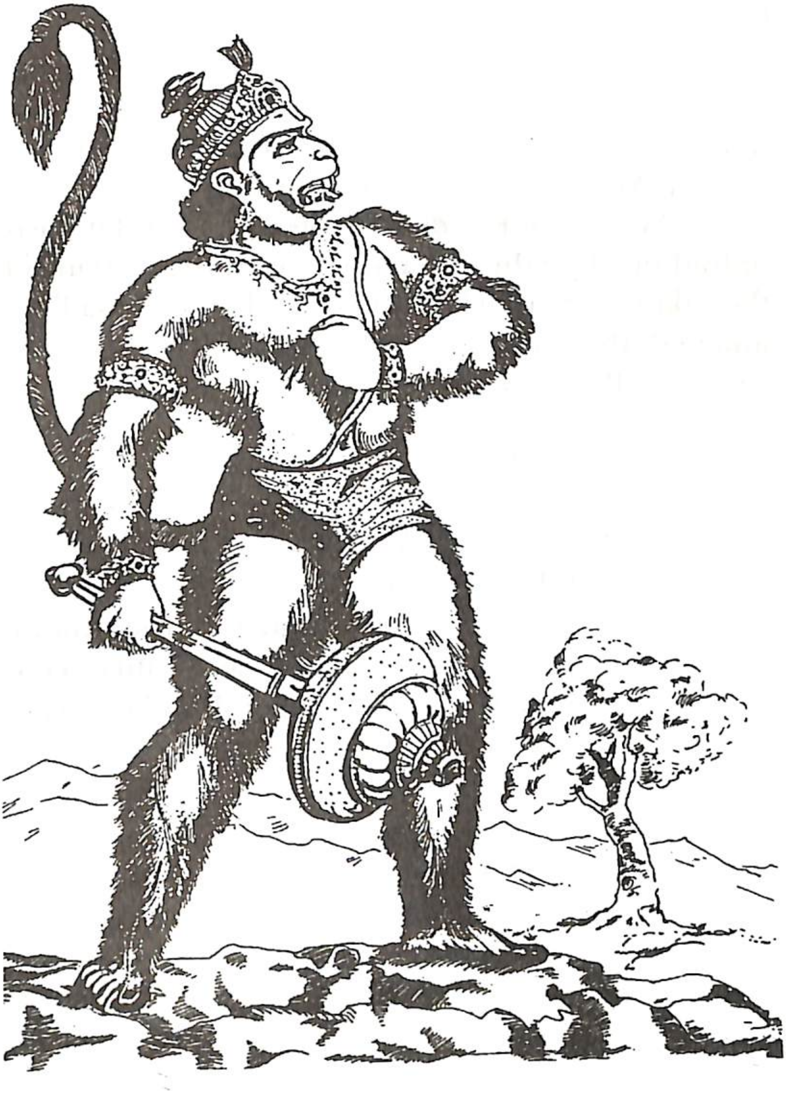
We should know about the Śaiva Principle within us, and it's only when these three impurities are destroyed that we can know the Śaiva Principle within us. Before the impurities are destroyed, there is the question of the ego. But when there is a great Guru, as it is said in the Śiva-Sūtras: 'Gurur upāyaḥ', the Guru is the means, then there is no question of the ego.

This Bhairava that you see in photograph is also found in the Rudra Tattva in the form of Hanūmān. Hanūmān is considered to be the Fire element. But Hanūmān never considered himself to be Rudra. He had no idea of his power. When he went to rescue Sītā everybody described his own Śakti, his own power; everybody was asked, all the people who were present there, 'Who will be able to cross this ocean in order to reach Śitā?'

Everybody decribed their own power. But Hanūmān was silent. Because he didn't know, he had forgotten, his own power. Every individual soul does not know he has forgotten his own inherited power. But when there is Śaktipāta, when he is given Śaktipāta, then he becomes conscious of the power within himself.

When Hanūmān was made to remember that he was a form of Rudra, just as the Guru makes you remember that in fact you are nothing but Śiva, you are All-pervasive, you are All-powerful, and then you become Śiva. When Hanūmān heard about the inherent power within himself he started expanding and he became huge, like a mountain. And within one leap he crossed the entire ocean. This is Pratyabijñā: to recognize self.

The Bhairava *Tattva* is there to destroy impurities or Malas which cover the power of Ātmā.



Hanūmān

Vīrabhadra & Kārttikeya

There is one more form, known as the Vīrabhadra form, which helps to conquer the senses. And when Śiva conquers the senses, he is known as Vīreśya. And there is a Sūtra regarding this.

When the Kuṇḍalinī is awakened and it starts unfolding, then the cakras up here, by the piercing of the cakras, Samādhi is reached. And once Samādhi is attained, the universe dissolves itself within and only the Śiva Principle exists. Only the perfect Śiva : Brahma remains. The six cakras are also known as Kārttikeya. Kārttikeya, the son of Śiva, was also born from Agni, the Fire, which is written in the Purāṇas. But it is not quite exact. Actually, the Rudra stands in the shape of fire at Maṇipūraka Cakra. Because Rudra is the same as Fire element, and from Rudra, Kārttikeya was born. But we cannot say Kārttikeya was born out of the Fire element. When Kuṇḍalinī rises to this Maṇipura place among Cakras, fire burns the ego of Śādhakas and they go ahead to break other Cakras.

We can see Him in the form of Digambara. I wish to tell you something in this connection. It has come in one of the Purāṇas. Śiva has five faces and two sons. And one of the sons is known as Gajānana, and he has the face of an elephant. And the other son is known as Ṣaḍānana, and he has six faces. It is said that Śiva is Niṣkala, or perfect, or undivided. He is a mendicant who does not possess any worldly wealth. So how does He support this very huge family that He has? But because He has five faces, his elder son has six faces, so it totals eleven faces—and one is the face of an elephant (you knoow how much an elephant eats!), and Śiva doesn't possess a single paisa, coin so how does He look after this huge family? This question was once raised. *Digambara* means one who does not have any clothes, one is clad by Dig, the sky, who is nude. But it actually means perfect, or undivided. And we know this element from Kashmir Shaivism. There is a very beautiful reply to this. And it is said in the Purāṇas: If Citi Śakti in the form of Annapūrṇā, the one who bestows food, fad not existed in His house, this Śiva, in the form of a mendicant, would never have survived. Annapūrṇā looks after the whole family[7].

Lord Gaṇeśa exists in the Mūlādhāra Cakra with mother Kuṇḍalinī. Piercing six Cakras, She meats to Śiva in Sahasrāra to make the Sādhaka perfect & blissful.

You saw how the six Cakras get pierce and how ultimately there is this union in the Sahasrāra. How the Malas or the impurities are destroyed. How, when the covering is destroyed, in Samādhi, an ordinary person attains to Śivahood and he understands that he or she is full of light, he is Vibhu, he is All-pervasive. He or she is beyond all sorrows. He or she is full of light, he or she is full of love, full of bliss.

Tripura

Please see the picture which shows Śiva as Tripurāntaka, who kills Tripura-demon. In the Purāṇas there's also a story which talks about the destruction of the Malas or bindings Paśus, or the creatures, the animal qualities in a man. And this is stated in a story from the Purāṇas which concerns Tripura.

Paśupati, the Lord of the Paśus, the animals, Śiva, destroys Mala, Māyā, the different bindings and the animal-like qualities. But when you worship Him, he rescues you, from these obstacles.

In the Skanda-Purāṇa, there is a story of the demon Tripura. This story exists in two forms. Bāṇāsura, the great demon, was known as Tripura. The demon was called Tripura. That was his name. He was known for his thousands of hands. He worshipped Śiva for a thousand years, in the form of Rudra, Viṣṇu and Brahmā, Śiva gave him three boons. He asked for a city to be built for him out of his mental capacity, out of his mental power, and the city would go with him wherever he wanted it to. This is a story which took place in Satya-Yuga, the Age of Truth. This demon was the son of Bali. After performing this great tapas, being very pleased, the three forms of Para-Brahma Śiva, Brahmā, Viṣṇu and Rudra, because they were very pleased, gave him the city at three levels. So out of performing this great austerity, he attained a universe. And because of this, the Gods, the demons, everybody, was harrassed by him; everybody was eventually very fed up. They started praying to Śiva. Bāṇāsura had also earlier prayed: 'I will always be victorious. Nobody would ever conquer me. Nobody would ever be able to enter this city of mine except you.' When Śiva saw this, that he was full of his own ego and pride, then he, in order to destroy him, in the form of his element of Fire, destroyed all his impurities. And all his impurities were in the form of the city. This simile has another meaning—like 1. the body, 2. the subtle body, and the 3. causal body. Because actually the three bodies symbolize the three levels of the impurities and the three cities.

Lord Śiva destroyed his three cities and after that gives him the boon and gave him liberation. That's why it is said in the Tantras and the Śava Āgamas, "Where there is liberation there is no Bhoga, of feeling or experiencing of enjoyment. And where there is the experience of enjoyment, there is no liberation". He who prays to the Tripura-Sundarī goddess has in his hand both worldly enjoyment as well as liberation.

Now there is something about the five faces. What sort of five faces does Śiva have? But there is no sight of this picture because I didn't want it to be made. We can understand the five faces of Śiva through his five-fold function, which we call Sarga (creation), Sthiti (maintenance), Saṁhāra (dissolution), Nigraha (control or transfering the place) and Anugraha bestowing of grace and the removal of delusion. Sometimes removing the veil of māyā is known as Tirobhāva also. And this means uplifting the individual souls.

Now I'll tell you something about the five Tattvas, the five elements and the five faces.

In the Earth element there is the power of creation. That's why we see that all the food, all the grain, is produced in the element of the Earth.

In the element of Water there is protection. This is a state of maintenance.

And in the Fire element we see destruction. The bestowing of grace or transfer from one place to another is seen in the fourth face, Air, and this is in the Sky element.

In this way the five faces of Śiva pertain to the five elements.

Kālidāsa has described the five faces of Śiva and in the five forms of Śiva we see that in Pṛthivī, earth, there is Brahmā; in Jala, the water, there is Viṣṇu; in Agni, fire, there is Rudra in Vāyu, the wind, there is Maheśvara, the Supreme Lord and in Ākāśa, or the ether element, there is Para-Brahma Śiva.

Anugraha, grace, can only come from Para-

Brahma Śiva, the Supreme Śiva. Creation, maintenance and dissolution can be done by Brahmā, Viṣṇu and Rudra. But Anugraha, the bestowing of grace, can only be done through Para-Brahma Śiva, the Supreme Śiva, and we can see Him in the form of the Gurudeva And Anugraha, the bestowal of grace, or Śaktipāta, can only happen through the medium of the Gurudeva.

I wish to tell you just one more thing before I end. The time for my presentation is up.

You must have seen the image, or the form of Śiva, which had three eyes. And you see this symbolizing, or representing, the three aspects of Śiva in the form of the Power, icchā the Will, the Power of Jñāna : Knowledge and the Power of Kriyā, Action. Actually, without the eyes one cannot see anything. Man cannot do anything. He is blind. He cannot perform any worldly actions. And you have to know this about Paramātmā Śiva.

This aspect of Śiva by which you perform these three functions can happen only through the 'Citi Śakti', or His Śakti aspect. That is why, in the Ṛgveda & Yajurveda-Saṁhitā, there is a very famous Mantra: "He is the possessor of the three eyes which symbolize Brahmā, Viṣṇu and Rudra"[8]. Which means Para-Brahma Śiva is capable of liberating you from the cycle of birth and death.

There's an example given there. There is a fruit which is like a cucumber and when it bursts, when the fruit is mature it opens up and if we were to tie a piece of string around it, when it matures and it ripens and it bursts, even this thread which you tied around it breaks open. So when the impurities ripen and mature, then they explode and then there is liberation.

We see elements of Kashmir Shaivism also in the Ṛgveda-Saṁhitā. The five sheaths of Māyā, which consist of Kalā, Niyati, Rāga, and Vidyā, knowledge. So the two, Kalā and Rāga—kalā means time and Rāga means having attachment—are destroyed by Mahākālī, the aspect of Mahākālī, and Mahākālī destroys Śumbha and Niśumbha demons and in this way we see a lot of images of 'Citi Śakti'.

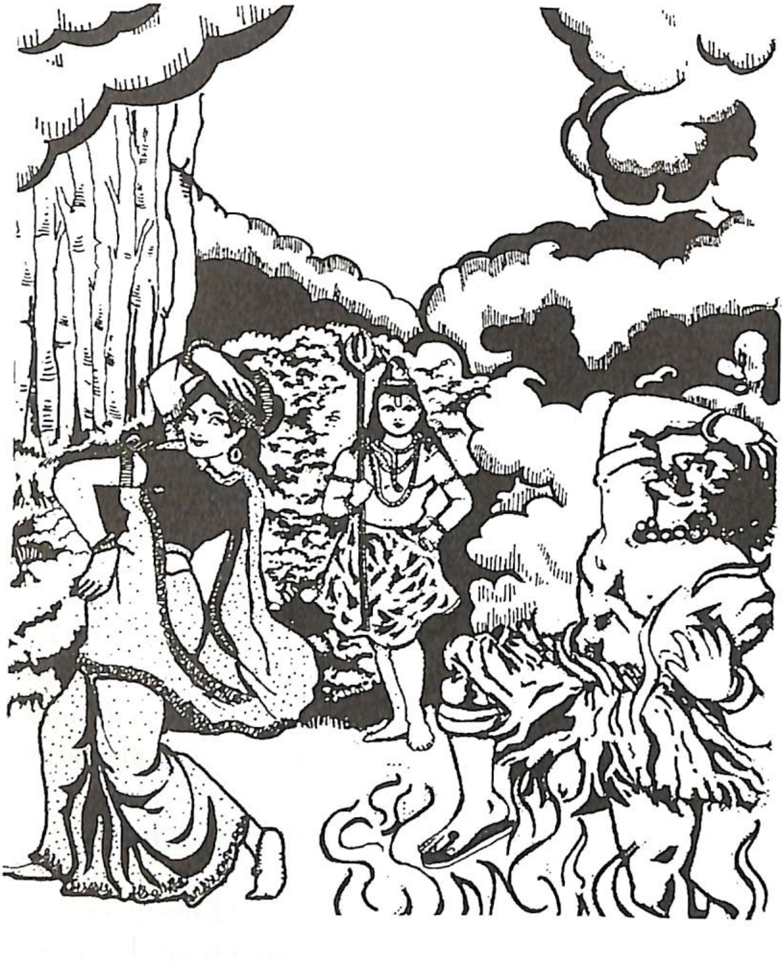
I have described Vāmeśvarī to you. In the same way Mahākālī has many numerous Śaktis and it has a Śakti by the name of Kauśikī, which destroys Niśumbha and Śumbha demons.

Totally entrapped in its own ego, Bhasmāsura asked for a boon from Śiva. And the boon was that whoever on whose head I place my hand would be reduced instantaneously to ashes. Parama-Śiva said, 'So be it'. But he thought that Śiva is fooling me. He thought that there was nobody in that jungle on whose head he could place his hand and try out the boon. And he wanted to test and see if it was really so. So he thought, well I might as well test this boon out on the head of Śiva Himself. So he wanted to place his hands on Śiva's head, and Śiva started running. Because if he were to place his hand on Śiva's head, Śiva would be reduced to ashes. So we see how Śiva bestows grace. He even takes on His head different problems. In order to remove the bondages of the individual souls he takes the help of the Śaktis.

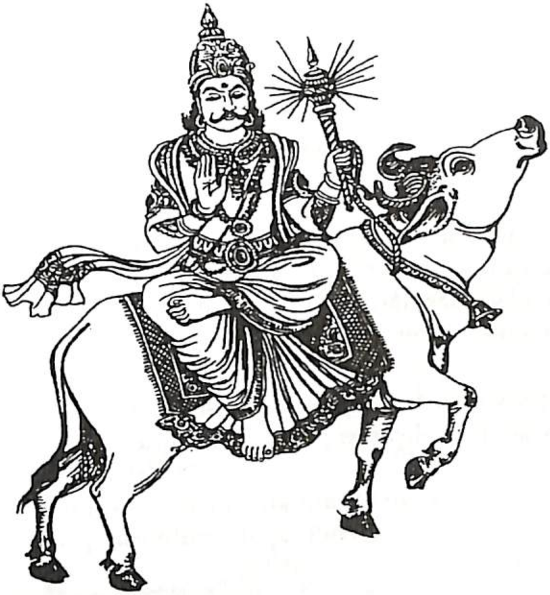
He took the help of his Viṣṇuśakti, the power of Viṣṇu. Viṣṇu took the form of Mohinī the enchantress. And seeing Mohinī, Bhasmāsura was seduced, and he proposed marriage to her. But Viṣṇu said, first you have to dance with me exactly in the same way that I am dancing, and only then can you marry me. So Viṣṇu placed his hand on his own head and started dancing. As you see in dances, because the hand is raised very often. So Bhasmāsura attracted his own ego, raised his own hand on his head and he started dancing as you can see in the picture. And as he raised his hand on his own head, he himself became bhasma; ashes. And ultimately this body is going to become ashes.

Now I'm going to end my talk by chanting one more Śloka :

[9]"Śiva is the one who takes on Himself, or who adorns Himself, with the light of the moon. He is the one who enjoys the youthful maidens!" In this Śloka they have not mentioned the name Śiva, but by his attributes and his actions one knows that it pertains of Śiva.



Śiva, Mohini (Viṣṇu) and burning
Bhasmāsura demon



Yama : The God of death

"He is the one who takes you across the ocean of fear. He is the one who dwells in the heart of the Yogīs. He is the one who rescues you from the fear of Yama, the God of Death. And he is the one who takes you across the land of the ghosts or the terrain of the ashes."

So the God who can rescue us, who can bestow grace on us, to Him we bow. To all of you who are in the form of Śiva, I fold my hands.

Foot Notes

1. This talk was delivered in Gurudeva Siddha-pīṭham, Ganeshpuri, Mahārāṣṭra on 26 Dec. 1989.
2. Tasmād vā etasmād ātmana ākāśaḥ sambhūta akāśad vāyuḥ, vāyor agnir agner āpaḥ, adbhyaḥ pṛthivī.
   —Taittirīyopaniṣad-2, 1.
3. jagatpratiṣṭhā devarṣe pṛthivyapsu pralīyate.
   jyotiṣyāpaḥ pralīyante jyotir vāyau pralīyate..
   —Mahābhārata
4. Tasmād vā etasmād ātmana ākāśaḥ saṁbhūtaḥ, ākāśād vāyur vāyur agnir agner āpaḥ, adbhyaḥ pṛthivī, pṛthivyā oṣadhayaḥ
   —Taittirīyopaniṣad 2, 1.
5. yathā nyagrodha-bījasthaḥ śaktirūpo mahādrumaḥ.
   tathā hṛdaya-bījasthaṁ viśvam etac carācaram..
   —Parāpraveśikā by Kṣemarāja
6. śubha-vāsanayā ceto mahatyā jāyate mahat.
   ātmānaṁ cintayan rudraṁ nandī rudratvam āgataḥ..
7. svayaṁ pañca-mukhaḥ putrau gajānana-ṣaḍānanau.
   digambaraḥ kathaṁ jīved annapūrṇā na ced gṛhe..
8. trayambakaṁ yajāmahe sugandhiṁ puṣṭivardhanam.
   urvārukam iva bandhanān mṛtyor mukṣīya māmṛtāt..
9. śiśira-kiraṇa-dhārī śaila-bālā-vihārī
   bhava-jalanidhi-tārī yogi-hṛt-padma-cārī.
   śamanaja-bhaya-hārī preta-bhūmi-pracārī
   kṛpayatu mayi devaḥ ko'pi saṁhāra-kārī..

YOGA

I

Yoga is the supreme panacea for the persons suffering from mundane ailments

The world is made up of two main elements—the conscious and the unconscious. The existence and the non-existence, knowledge and ignorance, the corporal and the abstract. Ādya Śaṅkarācārya writes in his commentary on Brahma-sūtra; 'satyānṛte mithunī-kṛtya naisargiko' yaṁ loka-vyavahāraḥ'-'The world's activity is naturally based on the mundane of the true and untrue.

A thing which comes into existence changes invariably. It is due to this very change that a person or material grows and develops but the growth stops on reaching a certain pitch and thence begins its decay. When this decay reaches at its lowest ebb the person or matter becomes non-existant. This non-existence is usually called destruction. The changes are of six kinds. These take place the unconscious, the untrue and the corporal. This universe and the body of every creature is unconscious untrue and corporal and consequently prone to change, birth and death.

The universe and the bodies of creatures are inherating and active inspite of being unconscious. On account of their association with the unlimited conscious element. The supreme conscious has created this Universe and has entered therein. So it is due to inspiration of the super conscious that the unconscious vibrates and consequently undergoes six kinds of changes.

Take small particles of iron near the magnet. They will move. Wherefrom came this movement? But when you take the particle away from the magnetic field, it becomes motionless. When you put them again in the magnetic field they either begin to dance or become attached to the magnet.

As the entire universe is attracted, is bound, is dancing, is vibrating on account of the *Supreme Conscious.* Similarly the individual bodies are also vibrating to this representative power. The limits of the universe as well as the individual bodies are certain in respect of their birth, existence changes growth, decay and destruction. This duration of the universe is longer as compared to individual bodies. So the individual bodies are unable to see the destruction of worlds like the day to day destruction of individual bodies. But their age limit is also certain. They have a point wherefrom decay begins and ultimately they have to become motionless on account of exhaustion of their vitality. The unconscious is only an instrument of the conscious. The conscious element consists *Sat* : unchangeable, *Cit* : Ever-Consciousness and *Ānanda* : Bliss.

The unconscious or corporal element is called *Prakṛti* and the conscious element is called *Puruṣa*. Changes take place in the *Prakṛti*. She vibrates to please the *Puruṣa* but ultimately on attaining equilibrium it settles in the *Parā Prakṛti*.

Corporal from Abstract :

The *Parā Prakṛti* is called *Avyakta* (Abstract). On being manifested in the form of *Sattva, Rajas* and *Tamas* traits the *Avyakta : Prakṛti* to adopt the form of manifest. In fact this three traited power is *Prakṛti* because the changes take place in it and not in the *Avyakta* (unmanifest). The *Avykta* (unmanifest or Abstract) vibrates with the association of all powerful subtlest *super consciousness* and adopting three traits produces the subtle sensible element of sky. Then sky produces air, air produces fire, fire produces water and water produces earth. Thus this world emnates from the abstract or zero. This is the process of creation. The process of destruction is contrary in which the earth dissolves in water, the water converts into fire, the fire coalesces in air and the air dissolves into sky. Ultimately the sky loses its trait of sound and dissolves into the Abstract or *Mūla Prakṛti* (the mother nature). These opposite proce-sses are called *Sarga-Pratisarga, Udbhava-Apyaya* or creation-destruction.

Activeness of the Individual Soul :

The individual body vibrates due to its association with the spirit (*Ātman*) the representative of the universal soul on account of whose association the entire universe vibrates. Although the individual soul is *Sat-Cit-Ānanda-maya* (Everlasting, Conscious and Blissfull) being the representative of the Supreme yet due to its association with body the representative of *Prakṛti* (Nature) and being involved into twenty four elements it sees the changes of nature reflected in itself and takes itself to be involved in the changes. Thus when its blissfulness is obstructed it gets agitated and become anxious to get back its bliss.

Yoga—the device to settle in bliss :

The Philosophers have been making efforts from unknown times to settle in bliss, and to save oneself from involvement in changes of nature.

It the three matters—water, energy and air remain in proper proportion in individual body the changeable body can remain unchanged for a long time. The *Āyurvedic science* came into existence to keep these elements in proper proportion so that the individual soul may maintain its bliss. But when the disorder reaches its climax even *Āyurveda* is unable to protect the body, the instrument for performance of religious duties. But by adopting Yoga the body can be made safe from decay and death and by its long practice the Yogī can maintain blissful state.

Long tradition of Yoga :

There are two main branches of Yoga—Haṭha-Yoga and Rāja-Yoga. By adopting Haṭha-Yoga a person can make his body free from changes or disorders. But by the help of Rāja-Yoga being freed from the disorders of mind and body both, one can remain settled in bliss. Rāja-Yoga is a harmonious yoga. It is also called *'Aṣṭāṅga-Yoga'*. There is a long tradition of Yogic knowledge and *'Hiraṇyagarbha'* is said to be its exponent—

'Hiraṇyagarbhād yogasya vaktā nānyaḥ purātanaḥ'.

Lord Kṛṣṇa says in *Śrīmad-Bhagavadgītā* that *Yoga-Śāstra* the device to conquer the disorders of nature comes from unknown times. He says that he expounded this Yoga to the Sun, the root of creation. The Sun expounded it to *Manu* and *Manu* to his son *Ikṣvāku*. Thus this tradition continued among the King belonging to the lineage of the Sun and the moon the Janaka etc. Kings bore the title of *Rājarṣi.* Similarly there exist many Yogic methods of *Bhagavān Dattātreya, Maharṣi Mārkaṇḍeya* and *Maharṣi Gheraṇḍa* etc.

Freedom from disorders :

A practitioner of Yoga practices *Yogāsanas* in order to keep off the corporal sensual, mental, psychological and intellectual disease, the disorders of body, senses, mind, heart and intellect. Lord Kṛṣṇa says clearly to Arjuna in Śrīmad-bhagvadgītā that he is going to tell the device to remain free from the disorders of human nature. It is imperative duty of every human being to save himself from the disorders of nature. The individual should not involve himself in the troubles of nature. Lord Kṛṣṇa says in Bhgavadgītā—"Let a person raise himself by his own self; Let him not debase himself. For he is himself his friend, himself his foe—"

uddhared ātmanātmānaṁ nā'tmānam avasādayet.
ātmaiva hy ātmano bandhur ātmaiva ripur ātmanaḥ..

Though a human being may be carrying on the activities of his life according to his fate in the form of accumulated actions resulting from the impressions and saṁskāra : influence of previous lives, the actions of the current life will take the form of accumulated actions and will take the form of fate in future life. Most of the karma : actions of the present life are within an individual's control. To loose this opportunity and not to make effort for his own upliftment is like suicide.

Taking proper diet and exercise in order to make the corporal on unconscious nature subservient for yogic practice is the first step in the direction of success. To practise Yoga along with proper diet and exercise removes troubles. If the nature is not made subservient by taking proper diet and exercise, the Yogic Practice cannot remove troubles (Gītā 6, 16).

Yogic Practice—the Supreme Panacea :

The super-conscious is beyond *dvandva* : all the pairs of opposites (Attachment-hatred, enemity-friendship etc.) When you surrender the body and the senses are made subservient by Yogic Practice into the innerself, you realize a glimpse of tranquility of Super-Conscious. When the innerself is submitted into soul the individual experiences permanent peace and when the soul is submitted into the Super-Conscious, the individual optamise Supreme Peace. These are three stages of Yoga. Peace means total freedom from all kinds of troubles. A person who gets absolute peace in the very life is called a Jīvan-mukta—an unfettered being. Therefore in respect of utility of Yoga it has been said in Skanda-Purāṇa that Yogic practice is Supreme Panacea from persons suffering from mundane ailments—

bhava-tāpena taptānāṁ
yogo hi paramauṣadham.

II

Importance of the Japa-Yoga : mental repetition of Mantra

Anxiety of individual soul

Jīvātmā : Individual Soul is the part and parcel of cosmic soul. All the theist philosophies admit it. To be everlasting, ever-consciousness and blissfulness is the nature of universal soul—solidity of all these trails. Solidity of existence means beyond the limits of the past, the present and the future time. All the perceivable objects in the universe are but time bound. Śrimad-Bhagvad-Gītā says that even the post of Brahmā, the God of creation is time-bound—

ā Brahma bhuvanāllokāḥ punar āvartino'rjuna.
mām upetya tu kaunteya punar janma na vidyate..

But the existence of individual soul does not remain unaffected by time. However, it does exist for the whole life. Even if we admit its existence and consciousness unaffected by time, its blissfulness is not seen unaffected by time. The individual soul remains ever anxious to regain its blissfulness. By collecting several kinds of wealths, he gets happiness somehow, but on its turning into grief after some time, he experiences its time limit very soon.

All the perceivable objects are part and parcel of nature and thereby they are subject to change. Therefore, happiness changes in grief and grief into happiness. This is the state of *Dvandva* : duality. The Permanent Solidity of Existence, Ever-consciousness and Bliss are free from this duality. The opposite of weal is woe and that woe is weal. Similarly medium knowledge and ignorance, light and darkness, day and night, profit and loss etc. are under duality. Therefore, their state is not everlasting. Lord Kṛṣṇa says that in the state of bliss, while performing the prescribed duty, the individual soul is not involved in the sin of grief—

sukha-duḥkhe same kṛtvā lābhālābhau jayājayau.
tato yuddhāya yujyasva naivaṁ pāpam avāpsyasi..

The opposite of weal is woe but there is no opposite of *Ānanda* : bliss. The worldly wealth can secure the source of weal but not the source of bliss. Individual soul is the part and parcel of *Paramātman* : Universal Soul. Therefore, there comes a state wherein it can have a little glimpse of bliss but it is unable to grasp it like worldly weal. The reason is the existence of jumble of associations of past lives. These associations create attachment which creates dualities in its turn. It is due to confusion of these dualities that the individual soul is unable to be united with Universal Soul. It ever remains agitated with that internal source of *Bliss.* But what can the poor individual do. His senses obstruct him from introspection.

Why Universal Soul residing in our inner self is not perceived

Our inner self is abode of God. The individual soul is very near to Universal Soul. It is due to the vicious circle of dualities that it is unable to perceive Him. Ṛgveda-Saṁhitā expounds it by the metaphor of two birds residing in the same tree. One of these tastes its fruits while the other evershines not tasting the fruits—

dvā suparṇā sayujā sakhāyā samānaṁ vṛkṣaṁ pari ṣasvajāte.
tayor anyaḥ pippalaṁ svādv atty anaśnann anyo abhi cākaśīti..

In order to fulfil the unfulfilled desires the individual soul has to take birth. Due to being involved in dualities he has to undergo weals and woes. The desires are fulfilled through the senses. Therefore nature of senses has been naturally made extrovert. Kaṭhopaniṣad says—

'parāñci khāni vy atṛṇat svayambhūḥ'

What can the subdued individual do? Had it been a matter relating to a certain place it could leave that place and go elsewhere. It is so lightly tied with the ties of attachment, hatred and illusion that it is unable to get rid of them despite its best efforts. He gets rid of these ties of nature only on death but it is worthless. The Tantra says that even an ass gets rids of the ties on its death—

'piṇḍe tu patite devi gardabho'pi vimucyate'

The aim of spiritual practices is purification of innerself

Salvation from dualities and acquisition of bliss can not be gained in exchange for wealth. When the individual realizes it, he submissively approaches a spiritual *Sadguru*. In metaphysics the practices differ according to state of the disciple. Performance of fruitful sacrifices e.g. Aśvamedha, Somayāga etc. have been prescribed for the kings. Yogic practice, Brāhma-yajña, Jñāna-yajña etc. do not aim at any fruit. Penance and charity can be of both kinds. The aim of all these practices is purification of innerself by destruction of latent *Vāsanā* : desires. But it is not definite that an individual may unite with eternal source of bliss in this very life.

Yoga is the key to be united with Universal Soul

Therefore, it is necessary in the present perspective to ponder how a person can unite the Power house of Endless Energy and thus can regain the day-by-day dwindling energy and can find the key to be drowned in the ocean of Endless Bliss. The Upaniṣad lays down—

'yato vā imāni bhūtāni jāyante, yena jātāni jīvanti, yat prayanty abhisaṁviśanti.'

At other place the Śruti says—

'ākāśād vāyuḥ, vāyor agniḥ, agner āpaḥ, adbhyaḥ pṛthivī cotpadyate, tasmād vā etasmād ātmana ākāśaḥ sambhūtaḥ.'

Reversely we will have to find out how to unite with our main root, the universal soul. What is the device for this union? The earth element containing five traits merges into water element which is its cause, is subtler than it. The water element containing four traits merges in its cause the fire element which is subtler than it. The fire element containing three traits merges into air element containing two traits merges into sky element. This is the limit of duality. The ocean devoid of duality is rippling beyond. This is the limit of the three traits. Beyond is state free from the three traits. Lord Kṛṣṇa points out in Śrīmad-Bhagavad-Gītā that the individual should gain the state free from duality. Only then he can have the vision of God—

'traiguṇya-viṣayā vedā nis traiguṇyo bhavārjuna.
nir dvandvo nitya-sattvastho nir yoga-kṣema ātmavān.'

Though the sky element is subtler than other elements which emanate from it, yet it is within the limit of the three traits and is not beyond it. But it is obvious that the sky element the cause of other four elements is supported by the subtle trait of sound. The sound being within three traits is not the end but a means. Its subtle source is *Śabda-Brahma* existing beyond the Abstract. The Yogīs call it *Turīyā Parā*

Vāk: fourth level of the speech. If we want to be united with God, the ocean of endless bliss, we must approach a spiritual *Sadguru* and after learning from him the method of refining spell-word and try to reach the goal.

Mental Repetition the device for reflection on a Mantra

The corporal mantra being converted into subtle word element has the capacity to lead us to *universal soul* residing in the state beyond the three traits. The corporal word power imparted by the spiritual *Sadguru* is called *Mantra.* 'mananāt trāyate iti mantraḥ'—the individual gets protection by mental repetition this word power. This mental repetition of the mantra is called *japa.* In Pāṇinian Dhātupāṭha 'japa' means 'vyaktāyāṁ vāci mānase ca'—clear utterance and mental repetition after sifting the speech and making it subtle. By doing so the word or phrase takes the form of Mantra. According to this view the *japa* has Five forms—

1. To utter the word or phrase in such a way that it can be heard. Being recited together, it is called 'Kīrtana'. In perfect concentration reciter's mind suddenly reaches to *Śabda-Brahma* : Kuṇḍalinī. They feel immence bliss.

2. To utter the word or phrase in such a way that only the lips are seen vibrating but the sound is not heard distinctly. Lord Manu names this kind of japa as *'Upāṁśu'*.

3. The third is the mental *japa*. In this process the speech goes on being refined and ultimately changes into Anāhata Vāk : unhit sound.

4. Later on it merges in *Paśyantī Vāk* in *Maṇipura Cakra*. The *Munis* visionaries of the *Aparā Vidyā* settle in this state by meditation and perform world welfare by divine speech.

5. By settling in still finer state of *Parā Vāk*, the *Ṛṣis* visualize the *Ṛcs* or *mantra here.*

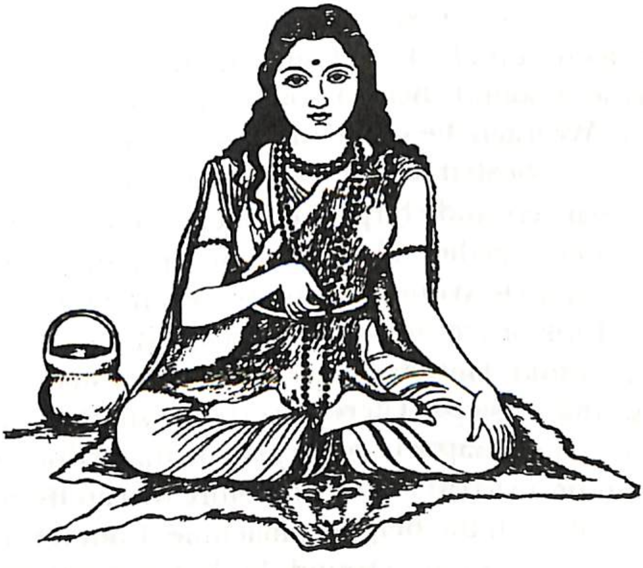
The State of solidity of Existence, Consciousness & Bliss

The process of *Japa* has just been indicated in the *Yoga-Sūtra* of Patañjali—'tasya vācakaḥ praṇavaḥ', 'tajjapas tadartha-bhāvanam'—while uttering God's name ॐ om, his form should be reflected upon. On acquiring the state of Self-introspection and God investigation the individual gets freedom from duality and settles in the state of solidity of *'sac cid ānanda-ghanatā'*.

Japa-Yoga the best and easiest practice to reach the Universal Soul

Lord Kṛṣṇa gives so much importance to this process of *Japa* name-chanting because the best and the easiest practice for every person to reach God. In Śrīmad-Bhagavad-Gītā God declares that *Japa-Yoga* is superior to material *yajñas* performable with profuse pelf—'yajñānāṁ japa-yajño'smi'. By this process of *Japa* the *Vāsanā* : latent desires of the devotee are reduced to ashes. In fact *Japa-Yajña* is a very tough subject. It is of three kinds : 1. Latent, 2. awakened and 3. half awakened.

In Śrīmad-Bhāgavata-Purāṇa an effort has been made to analyse its subtlity by referring to *'Devahū'* and *Pitṛhū*, but the commentators have not purposely expounded their sacret. By submissively approaching a visionary spiritual *Sadguru* and taking *mantra-dīkṣā* : initiation from him, a person can know the process of *Japa* and can realize the Supreme Bliss by his imparted power.



Japa on Mālā (Rosery)

III

Scientific aspect of Tantric Mantra healing

The world came in existance with sound. Sound seeded the cosmos—'vāg eva viśvā bhuvanāni jajñe'. No activity can be performed without sound in the world. The level of sound is of five kinds—1. Beaten (loud) gross; 2. Beaten subtle sound; 3. Unbeaten sound; 4. Celestial sound & 5. Super Conscious sound. Beaten sound is called the loud sound. We listen the sound in the world is recognized as gross or beaten sound. Persons, beasts and birds etc. speak, cry and chirp when their parts of mouth are beaten together. No lightening without push or beat the switch. Without sound you cannot walk, eat, write, drink or see. You creat these activities with the help of sound. The ant creeps. You do not listen there any sound of steps. There is certainly subtle sound creeping but it happens so very subtle that it does not communicate to over ears. Therefore we can listen it apparently with the help of a machine. Even it is not known as an unbeaten sound. In darkness all senses are useless except sound or speech. Without light eyesight does not work. But we can communicate our thoughts each other even in darkness through speech. Bhartṛhari the great philosopher of speech, says in Vākyapadiya—'yat tat puṇyatamaṁ jyotiḥ' 1, 12. The speech or sound is most virtuous light.

Unbeaten sound is more powerful than beaten sound. This proceeds to enter the celestial area of the *Unified Field* gradually. When the rays raise gradually from this area and gradually these changed into waves much and more subtle sound, become more powerful. *Vedic* and *Tantric Mantras* seen by the *Ṛṣis* & *Munis* at the place of *unified field.* Hence when these are recited with centred mind, effect our mind with creative energy. The written Mantras are not so powerful as recited by the *Sadguru.* He has repeated countless numbers of the *Mantra* in his life. Simultaniously, it has been entered into *unified field,* the area of eternal energy. This powerful subtle sound pronounced by the *Sadguru* creates or awakens celestial energy in the disciples. It can cure deseases. The *Śābara Mantras* are so powerful that those can heal the lost power and remove the different kind of deseases. During 1950-56 a moslim lineman in Railway at Jhansi station enlightened the power of *Śābara Mantra* to heal the cobra-bite persons. Sometimes he used the telephone to chant the *Mantra* and the other side the cobra-bite fellow listened his Mantra at receiver and got cured.

Why the sound of Mantra becomes powerful in Tantric Way?

It is proved that sound is most powerful among smell, taste, appearance (colours) and touch. In darkness people could not recognise other persons standing far by smell, taste, colour and touch. All senses become useless in darkness to show the presence of the person. All the senses are unable to send their power across the darkness to show the presence of the person. Without light eyes cannot see the other persons in the darkness. Only the waves of sound can recognise the presence of the persons even in the darkness. The sound is most powerful among all these.

The babies recognise the mother by her sound—talk, song, clap etc. Thoughts and emotions are expressed with the vibrations of sound. Therefore the sound pronounced in different ways creates happiness, anger etc. in others. It becomes cause to create or destroy. The quality of personalities comes out through the talk of persons. In right way pronounced words are not separate from their thoughts or soul. People can communicate them easily to others.

Why vibration of sound : speech is powerful?

In brief, the vibration of sound : speech is more powerful than other *guṇas* : qualities beyond the senses becomes wider, subtle, more powerful and covers more area. All persons have a scale of five digits to measure the existence of material in the world. That is a composition of our five knowledge senses : 1. *Nose*, 2. *Tongue*, 3. *Eyes*, 4. *Skin* and 5. *Ear.* These catch the qualities of five elements, such as : 1. Nose catches smell the base of the earth, 2. Tongue catches taste the base of water, 3. Eyes catch appearance the base of fire, 4. Skin catches touch the base of air and 5. ears catch sound the base of sky.

The scale for measurment

Measurement—	Nose	Tongue	Eyes	Skin	Ears
Quality—	Smell	Taste	Expression	Touch	Sound
Element—	Earth	Water	Fire	Air	Sky

The earth is not beyond the scale of senses. We can measure the earth with our five senses. Water is beyond one sense nose. Therefore it is more subtle, powerful and covers more area than earth. Unmanifested fire exists around us. There is manufactured a match for fire but not for water. The air is beyond three senses : nose, tongue and eyes. Therefore it is more subtle and powerful than fire and it covers more area than fire. Fire cannot exist without air. The sky is beyond four senses : nose, tongue, eyes and skin. Therefore it is more powerful than air. Air cannot exist without sky (emptiness). We can listen gross sound of sky through our ears. The sky is dependent upon Śabda : subtle sound. Bhartṛhari says that the *Śabda-Brahma* seeded the cosmos—'vāg eva viśvā bhuvanāni jajñe'. It is stated in Bible—"In the beginning was the word, and the word was with God and *the word was God.* All things came into being through him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it....He was in the world and the world came into being through him, yet the world did not know him. But to all who received him....he gave power to become the children of God".—St. John 1:1-5, 1:10, 12.

In Tantra the pronounced voice being purified becomes more subtle and powerful. Again second level of speech being purified changes into *Paśyantī* voice at *Maṇipura Cakram. Vaiśvānara* fire and *Samāna* air exist here. The living powerful *Mantra* pronounced in proper way opens this *Maṇipura Cakra* channel, the *Mantra* sound gradually is being converted in celestial speech. The related person feels heat and pulling at one part of his body. Later on this Mantra-vibration becomes similar to Śabda-Brahma.

The *Mantra* is of two kinds : awakened and slept. Awakened Mantra comes from the *Sad-Guru* who is enlightened by his own *Sad-Guru.* It works as I described before. Latent *Mantra* normally is available in the printed books or in the mouth of non-enlightened persons or singers. Therefore latent *Mantra* being heard or read somewhere does not create any celestial vibration and does not take to *Śabda-Brahma* : the super natural power. The awakned *Mantra* takes to the supreme consciousness.

Vāgyoga Mantra heals in five ways

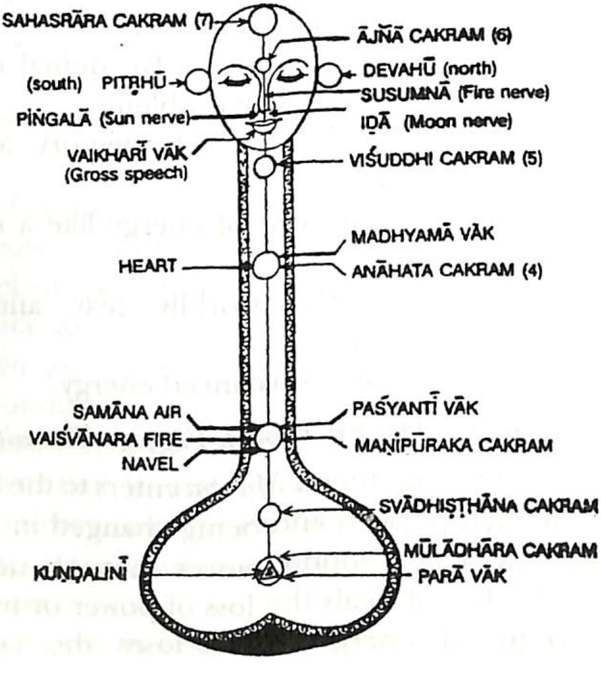
The Tantric *Mantra* pronounced by enlightened *Sad-Guru,* works in five ways :

1. (A) It heals diseases, (B) Mental tensions and solves psychic problems.
2. It heals the loss of memory and the hallucination.
3. It heals the loss of energy like a massage therapy.
4. It heals the worldly fear and gives enthusiasm.
5. It heals the unbalanced energy.

The function of Mantra through Vāgyoga Technique

The enlightened *Mantra* enters to the heart of the initiated persons and being changed in *anāhata nāda* : unbeaten sound moves through nerves in whole body and heals the loss of power or increases the required energy. It discloses the layers of ignorance upon the soul and persons come in contact with light of knowledge. The enlightened *Mantra* sound produces the celestial vibration at the place of *Maṇipura Cakra.* The energy moves up from Vaiśvānara fire. The Sādhakas (initiated persons) feel it clearly at the place of *Devahū.* It is approved itself a scientific technique. Every year hundreds of persons, come from different corners of the world, being initiated are taking benifit of this mantra-healing.

Devahū : the place of Vibration


SAHASRĀRA CAKRAM (7)
ĀJÑĀ CAKRAM (6)
(south) PITṚHŪ
DEVAHŪ (north)
SUSUMNĀ (Fire nerve)
PIṄGALĀ (Sun nerve)
IḌĀ (Moon nerve)
VAIKHARĪ VĀK (Gross speech)
VIŚUDDHI CAKRAM (5)
MADHYAMĀ VĀK
HEART
ANĀHATA CAKRAM (4)
SAMĀNA AIR
PAŚYANTĪ VĀK
VAIŚVĀNARA FIRE
MAṆIPŪRAKA CAKRAM
NAVEL
SVĀDHIṢṬHĀNA CAKRAM
MŪLĀDHĀRA CAKRAM
KUṆḌALINĪ
PARĀ VĀK

IV

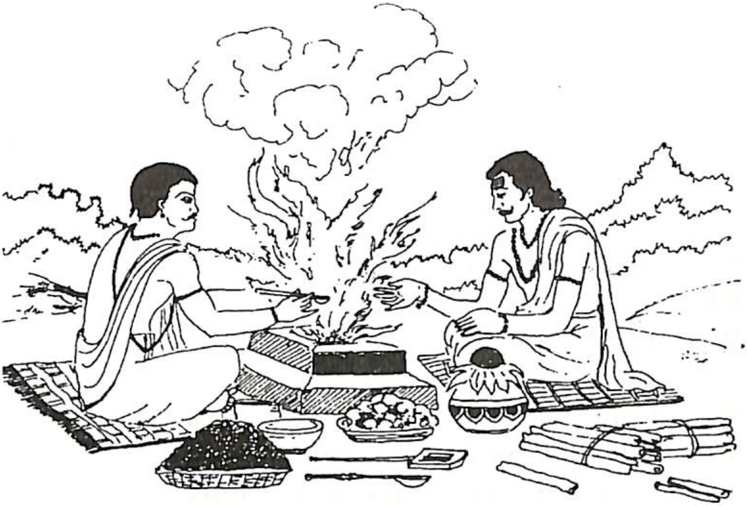
External and Internal Sacrifices

The word *Yajña* derives from the root ✓yaj which means sacrifice to worship God, to associate with good persons and to distribute charities. These good deeds purify human mind. In the Tāṇḍya-Brāhmaṇa Lord Viṣṇu is synonymous of *Yajña*—'Yajño vai Viṣṇuḥ' (13.5.5).

In the Aitareya-Brāhmaṇa Vedic *Yajñas* are said to be of five kinds—1. Agni-Hotra, 2. Darśa, 3. Paurṇamāsa, 4. Paśu and 5. Soma—'sa eva yajñaḥ pañca-vidhaḥ—agnihotra-darśapūrṇamasau catur-māsyān paśuḥ somaḥ.' However, only four kinds of *Yajñas* have been prescribed in the Vedas—1. Homa, 2. Iṣṭi-Yāga, 3. Paśu-Yāga and 4. Soma-Yāga. The yajña performed daily in the morning, noon and evening. Midday and evening with milk, curd and rice etc. is called Agnihotra. Similarly, other particular *homas* are called Darbi-homas. They are not Iṣṭi or *yāgas*. Iṣṭis are those *yāgas* which are short-termed. So the yāgas, Darśa and Pūrṇamāsas etc. are called Iṣṭis.

The Brāhmaṇa treatises prescribe various kinds of Yajñas. The different kinds of Yajñas have been specifically described and the benefit derived from each of them has also been mentioned. A man wanting progeny has to perform *Putreṣṭi Yajña.* The *Yajña* is organised by a king or a philanthropic person who wants the welfare of the nation or entire society. Similarly a person performs Yajña to obtain heaven, prosperity etc.

Lord Kṛṣṇa holds that *Karmas* are the outcome of *Yajñas*—'yajñāt karma-samudbhavaḥ' (Srīmad-bhagavad-gītā 3, 14). though the word Yajña has been used for various purposes, yet its use for *Agnihotra* : Sacrifice is undisputed. The main purpose of *Yajña* is to convey oblation to gods through fire. Fire is the conveyer of the oblations to the gods. So it is called *'Vahni'* : the Conveyer. The process of *Yajña* continues round the clock in this world. The world being Agnī-Ṣomātmaka—a mixture of fire and water, birth, life and death continue to play their part. Continuous assimilation of the four kinds of creatures is the process of Yajña. The nature assimilates all of them. This process takes the form of *Yajña* for consecrated persons. So offering the dead body to the fire is called *Antyeṣṭi* : the last oblation. The trees, creepers and shrubs etc. continue their oblation to the nature with the assistance of fire & other elements. The offer themselves to the fire element in the form of *Soma* element. This process is continuous.



'Dravya-yajñās tapoyajñāḥ[1] *'*

Though the oblations of *Yajñas* are in the form of materials, yet Ādya-Śaṅkarācārya explains in his commentary that a person who distributes money in the places of pilgrimage with the mentality of *yajña* is called 'Dravya-Yajña'—they whose *yajña* is of Dravya (Bahuvrihi compound). In this context the offering of material in the pious place takes the form of *yajña.* Tirtha is a sadguru or place with whose assistance one crosses the ocean of the Universe. A person crosses the ocean of ignorance with the assistance of a *tīrtha* : Sadguru. Therefore, the *Sad-Guru* is also called a *tīrtha* and the disciples of the same *Guru* are called

'Satīrthyas'. The disciples who offer money and material to their *Sadguru,* are also called 'Dravya-Yajñas'. The *sadguru* represents fire and has the power to eradicate sins and ignorance. It is the fire of knowledge[2].

Though the other commentators have explained 'Dravya-yajñāḥ' according to Ācārya Śaṅkara, yet the analysis of its meaning by them displays their distinction. Nīla-Kaṇṭha explains—

"Tanks, wells and groves which are established with money, the donations out of altar in places of pilgrimages, conducted prior to *Śrauta-Yajñās*—the persons who perform Smārta functions. According to the *Smṛtis* establishing tanks, wells, groves and temples and donations of food-grains are called Pūrtas[3].

Tapoyajña : sacrifice in the form of Penance

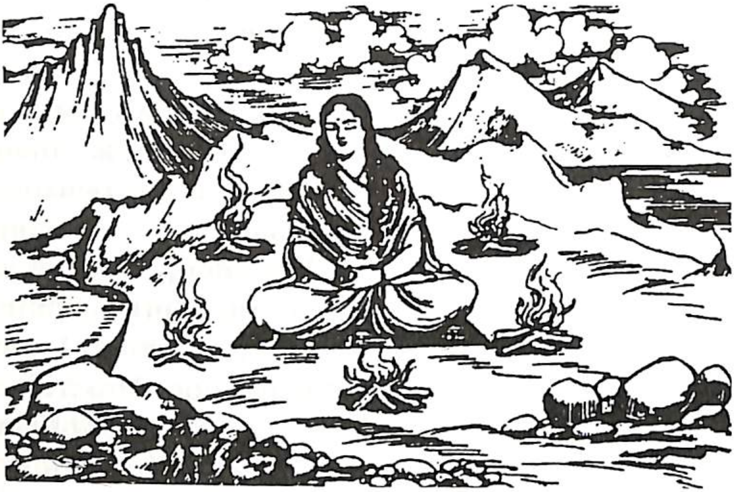
The *Śrauta* and *Pūrta* deeds are called *Iṣṭāpūrta.* The recluses do not perform the *Śrauta* and *Smārta* deeds. Instead they perform *yajña* in the form of penance and thus purify their mind. The recluses perform religious vow in the form of *Kṛcchra, Cāndrāyaṇa* etc. and these penances are the *yajñas* for them. 'Tapoyajñās' are the persons for whom penance is *yajña.* Bhagavān Patañjali has included penance among the fire disciplines. According to him Rājayoga includes eight parts—1. Yama, 2. Niyama, 3. Āsana, 4. Prāṇāyāma, 5. Pratyāhāra, 6.

Dhāraṇā, 7. Dhyāna and 8. Samādhi. Yama and Saṁyama are technical words. The Yamas are five—1. Śauca (purity), 2. Santoṣa (satisfaction), 3. Tapas (penance), 4. Svādhyāya (reading religious texts and muttering God's names) and 5. Īśvara-praṇidhāna (Surrender to God). Performance of penances creates a special energy which purifies the mind and helps in realization of God. This energy is a form of fire. Performance of penance creates purity of mind, good understanding, concentration, control over senses and capability for self-realization. This fruit of penance is obtained by those devotees of Lord Kṛṣṇa also, who continuously remember Him. Śrīmad-bhāgavata-Purāna lays down unambiguously—

Unforgetfulness the lotus feet of Lord Kṛṣṇa eradicates sins, spreads welfare, purifies mind, confirms devotion to Supreme Power and imparts wisdom, self-realization combined with renunciation[4].

Thus Maharṣi Vyāsa has established acquisition of devotion, wisdom and pure perception accompanied with renunciation.

Dhanapati, the author of Bhāṣyotkarṣa-Dīpikā explains the word 'tapas' in 'Tapoyajña' to mean *pañcāgni*—to face five fires. The ascetics of Sri-Rāmānanda sect can be seen facing five fires. The aim of these *tapoyajñas* is to kindle the inner energy with the help of the outer energy.



Pañcāgni-tapas by Pārvatī

Yoga-yajña

The third phrase is *'Yoga-yajñāḥ'*. Ācārya Śaṅkara says—*'Yoga-yajñās* are those whose *yajña* is in the form of *Prāṇāyāma* (breath control) and *Pratyāhāra* (sense-restraint) etc. In performing *Prāṇāyāma* breath is offerred as oblation to the *Vaiśvānara* fire through Iḍā and Piṅgalā nerves. The *upaniṣads* lay down that *Svādhyāya* : study of spiritual literature and chanting God's names) is tapas (tadd hi tapas tadd hi tapaḥ). *Svādhyāya* means 'to study self'. Infact *Svādhyāya* means self-realization. But this process is very subtle and is not easily performable by layman. So the literature leading to self-realisation was taken as *Svādhyāya.* The inquisitive persons offer their breath, senses and mind as oblation through reading the Vedas etc. So study of Vedas etc. came to be called *Svādhyāya.* But *Svādhyāya* is performed by only formal study. Ācārya Madhusūdana Sarasvatī holds that the study of saviour literature and chanting of ॐ 'om' is *Svādhyāya.*

Jñāna-yajña

There is an ancient tradition among the Vedics which continues even today. According to it prominance is given to cramming the Vedas and knowing their meaning is taken to be secondary. The scholars who sacrify their mind in learning the meaning of Vedas are called *jñāna-yajñas.* During the Mahābhārata era there was abundance of scholars who were *Svādhyāya-yajñās.* The number of the *jñāna-yajña* scholar was decreasing day by day. This pained Yāska. He writes that cramming of the Vedas without knowing their meaning is useless just like offering oblation into ashes. So *jñāna-yajña* is more important than *Svādhyāya-yajña.* These five kinds of yajñas are performable by keen *yatis.* Here the word *yati* is not traditional but verbal meaning one who continues to make efforts. A practician can succeed only if combines efforts with subtle and severe vows. Some commentators take the word *'vrata'* in *'saṁśitavrata'* to mean *Yajña.*

Internal yajña

In order to perform *agnihotra* the *Ṛṣis* create suitable atmosphere—establishment of *āśramas* outside town, household life, teaching and keeping cows etc. In *Muni*-tradition, instead of outward fire, the *Vaiśvānara* fire existing at *Maṇipura cakra* is treated as the base in which the breath, the senses and the mind are offerred as oblations. They do not require any outward material for the *yajña.* So they did not keep household. Both of these traditions are continuing since Vedic era. Lord Buddha is called a *Muni* and not a *Ṛṣi. Muni*-tradition can be seen in Jain sect also. They do not perform outward *yajñas* but offer the oblation of Prāṇa and Apāna in the Vaiśvānara fire. Śrimad-Bhagavad-gītā confirms this[5]—

Some of them offer the Prāṇa as oblation into Apāna and others offer Apāna as oblation into Prāṇa. Others indulge in Prāṇāyāma by controlling the ingoing and outgoing breath.

According to Śrīmad-Bhagavad-gītā the eleventh *yajña* is the oblation of Prāṇa into Apāna. To sacrify Prāṇa into Vaiśvānara is the Pūraka Prāṇāyāma. To sacrify the Apāna into Prāṇa is also one of the *yajña.* The air existing outer part of the nose is Prāna. To offer the inner Apāna : carbon-di-oxide into the outer air is the oblation of Apāna into Prāṇa. In yogic language it is called Recaka. After doing Kumbhaka to withhold Prāṇa and Apāna both inside and to offer them into *Suṣumnā* is called the inner Kumbhaka Prāṇāyāma. To emit Prāṇa and Apāna both and withholding outside is called the outer Kumbhaka Prāṇāyāma. Thus the movement of Prāṇa is withheld in the Pūraka Prāṇāyāma and the movement of Apāna is withheld in Recaka Prāṇāyāma and the movement of Prāṇa and Apāna both is withheld in the inner Kumbhaka and the outer Kumbhaka. Some practitioners offer Prāṇa into Prāṇa. Thus various *yajñas* have been described in Indian literature[6].

The main purpose of these *yajñas* is to eradicate impurity of mind which results in pure intellect and realization of Supreme which means to plung in the eternal ocean of Bliss. Lord Kṛṣṇa says that the knowers of these *yajñas* become free from sins by performing these *yajñas*[7]

The process of *yajña* is going on continuously in 'the universe in one form or another. After learning from a Sad-Guru any one of these *yajñas* can be practised according to ones inclination and capability and the life can be made useful. The actions of the devotees who perform all the deed disinterestedly taking them to be *yajña* do not create any association and bondage but lead to salvation.

This is confirmed by the following Mantra of Īśāvāsyopaniṣad—

kurvann eveha karmāṇi jijīviṣec chataṁ samāḥ.
evaṁ tvayi nānyatheto'sti na karma lipyate nare..

O man, you must desire to live for a hundred of years and continue to work throughout life. This is the only right path. Your deeds do not attach you.

Foot Notes

1. Śrīmad-Bhagavad-gītā 4, 28.
2. 'yathaidhāṁsi samiddho' gnir bhasmasāt kurute'rjuna.
   jñānāgniḥ sarva-karmāṇi bhasmasāt kurute talhā..
   —Bhagavad-Gītā 4, 37.
3. vapī-kūpa-taḍāgādi-devatāyatanāni ca.
   anna-pradānamārāmāḥ pūrtam ity abhidhīyate..
   śaraṇāgata-santrāṇaṁ bhūtānāṁ cāpy ahiṁsanam.
   bahirvedi ca yad dānaṁ dattam ity abhidhīyate..
4. avismṛtiḥ kṛṣṇa-padāravindayoḥ
   kṣiṇoty abhadrani śamaṁ tanoti ca.
   sattvasya śuddhiṁ paramātma-bhaktiṁ
   jñānaṁ ca vijñāna-virāga-yuktam..
   —Śrīmad-Bhagavata-Purāṇa 12.12.54
5. apāne juhvati prāṇaṁ prāṇe'pānaṁ tathā'pare.
   prāṇāpāna-gatī ruddhvā prāṇāyāma-parāyaṇāḥ.. 4, 29.
6. 'evaṁ bahuvidhā yajñā vitatā brahmṇo mukhe'.
   —Gītā 4, 32.
7. 'sarve' py ete yajñavido yajña-kṣapita-kalmaṣāḥ' —Gītā 4, 30

V

Yoga & its application

The earliest, and I might say the greatest (if not the only), pre-occupation of an ordinary man's life is the thought of happiness to himself or to those around him. It is this positive thought—and it presupposes in its fullest significance an absolute negation of all possible evil—which spurs him into activity and constitutes the main spring of his moral existence. But circumstanced as he is, he is hardly in a position to clearly envisage the ideal which lies vaguely before him. For the clear presentation of the ideal requires a degree of mental clarity and disinterested quiescence which is rarely to be found in an average man of the present age, in which the insistent demands of one's physical nature and surroundings leave one hardly any time or energy to devote to a calm consideration of a deep ethical problem. The difficulty remains the same, even when the ideal is pictured in a different colour. Perfection, Harmony, Universal Love and Service, Freedom—all these concepts represent the varied aspects of one and the same Ideal, and the vagueness found in respect of the one pertains equally to all the rest.

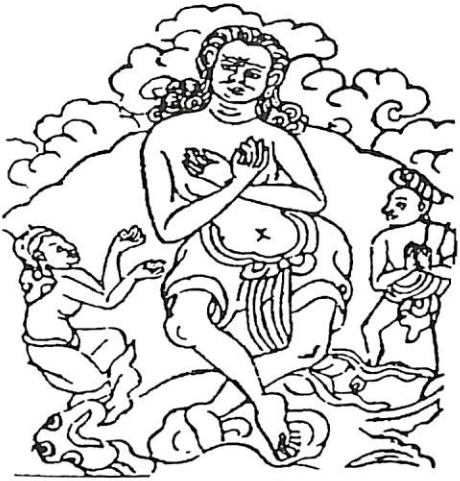
The truth is the facts of transcendent life are as a rule so little known to the world outside that the very existence or possibility of such a life is often more a matter of pious belief than of sincere conviction. And it is no wonder. With the limitations imposed upon us by our material nature it is hardly possible to look behind the appearances and have a glimpse of the transcendent realms beyond. The knowledge of a higher life than what is ordinarily presented to us cannot be possible unless and until our general outlook is widened in consequence of the inner awakening due to Yoga. Yoga is really the paramount power which leads us not only to a knowledge of the higher life, which is spiritual, but also to its practical realisation by the Self. India has always asserted, and it has been doing so in no feeble accents since the very dawn of the world's civilisation, that it is exclusively in Yoga that one can find the key to the solution of all the problems of life and mind as well as to the realisation of the supreme End of Existence. "नास्ति योगसमं बलम्", "अयं तु परमो धर्मो यद् योगेनात्मदर्शनम्", and similar other saying point to this fact.

But what is Yoga? What is the secret of the great power which is universally attributed to it? What are the natural stages through which the life of a

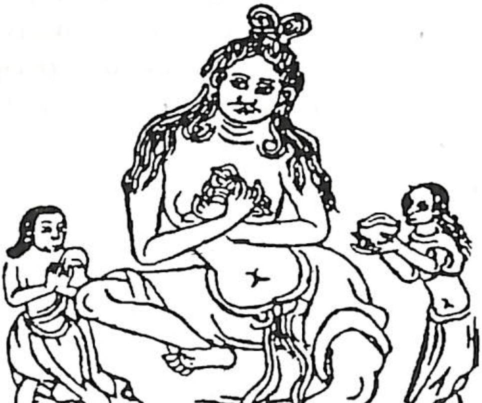
Yogin must of necessity pass before it can attain to consummation and realise its community with the essence of the Universal Life and even transcend it? Before these questions are taken up for discussion it should be clearly borne in mind that what ordinarily passes for Yoga in the world around us can hardly be described as such in the real sense of the term. Even if it be not a travesty of the great Science it is at least a faint semblance, mostly artificial, of a rudimentary aspect of the complex psycho-physical discipline which in itself represents only a fragment of the true way to Yoga proper. It is unfortunate that ordinary people, including most of the educated persons of the present day (both of the West and of this country) have all their knowledge of the subject derived from this source. And the effect of this corrupt and vitiated knowledge on their mental outlook has been what might be expected. To understand a subject properly, specially when the subject is of an intricate and extremely delicate character, it is necessary that the mind should be dispossessed of all its preconceived notions and predilections and held in readiness in an attitude of passive but self-conscious receptivity.

Yoga is really the establishment of identity, at least of communion, between the individual self (*Jīvātmā*) and the Universal Self (*Paramātmā*), which presupposes a corresponding relation on the lower planes of existence, viz., between the mind and the individual Self, between the senses and the mind and between the object and the senses. The individual cannot realise its eternal affinity with the Universal or merge itself in it, unless it can get over the influence of the mind with which it falsely identifies itself. In the same way the absorption of the mind in the quiet awareness of the Self is not possible so long as, through concentration and consequent self-effacement, it has not got rid of the distracting power of the senses over it. On the lowest level, similarly, the senses cannot calm down and attain to unity with the mind until they are free from the action of the objects of the world outside. All the principles are thus found to be world outside. All the principles are thus found to be arranged in a concatenated series. In the lowest stage of spiritual perfection, therefore, Yoga may be described in a language which would represent it as the withdrawal of the senses from the external world and their convergence in the Mind. Ascending a step higher up, one would find it in the suspension of the modalities of the mind itself and its consequent unity, as it were, with the individual self, from which it appears as distinct only through its workings. When the mind ceases to be active its distinctness as an entity vanishes altogether. But the final and culmination perfection of Yoga does not manifest itself even at this stage, which represents the standpoint of Patañjali and his school. For, with the individual left as separate from the Universal and the Supreme the higher function of Yoga cannot be stated to have been fulfilled. As soon as the artificial barrier raised between the higher and the lower Self is demolished the Pure Self emerges as a radiant and eternally Self-aware existence of Joy in which the two aspects of its being appear as united in an eternal embrace of ineffable sweetness. This is Yoga in the truest sense of the word.

We propose to study the problem under these three aspects, though as a matter of actual fact each of these aspects may be examined in several distinct phases. The first stage which finds its achievement in the abstraction of the senses from their objects is really the viewpoint of Haṭhayoga proper, as taught by Mārkaṇḍeya in ancient times and by Matsyendranātha and his band of followers (e.g. Gorakṣa, Jalandhara, Caturaṅgī, etc.) in the middle ages. The activities of the senses and their contact with the external world are occasioned by the operation of *Vāyu*, which though corresponding to the so-called bio-motor force of the living organism is to be regarded as identical with *Vāsanā*. The vision of an external world as other than the Supreme Self is in fact a magic show of illusive character devoid of all reality. It is the action of *Vāyu* or *Vāsanā* on the sensory mechanism of organic existence which projects before it a world of illusion. The discipline of



Mīnappā (Matsyendranātha)



Gorakṣapā (Gorakṣanātha)

the first stage consists in the removal of this illusion. The control of *Vāyu*, at which all the processes of Haṭhayoga aim, ends in securing a relative steadiness of the senses and therewith a comparative detachment from the world outside. This is an indispensable preliminary to the success of the mental culture towards which the discipline of the next higher stage is directed. Perfection in the first stage is the perfection of body as presupposed in the control of the senses. The human body in its normal state, however healthy in an ordinary sense, is highly defective and incapable of acting as a fit instrument for the exercise of higher powers. It has to be purged of its impurities and made clean. This purification may be effected by a variety of ways, many of which fall within the scope of Haṭhayoga proper. This culture of the senses, of which the physical culture is an aspect, is completed when the senses are drawn inwards and coalesce in a common sense, which is different from and yet identical with the mind.

As soon as the common outer sense disappears what is left behind is the Mind in a state of concentration. As this concentration matures and gathers strength various degrees of ecstatic intuition manifest themselves, of course, as a result of a continued process of meditation. The rise of *Prajñā* is consequent on the attainment of *Samādhi* of the Mind. But as the *Samādhi* corresponds to the object aimed at, its variety is dependent on the varieties of objects. The object may be an ordinary thing perceived in the world around us or a subtle element. It may even be the Inner Organ itself or the Agent behind the organ making use of it as an instrument. The luminous substance of the Mind, when immediately in contact with an object—the senses having ceased—interpenetrates into it and is imbued with its nature and form. The Self behind the Mind, now converted into the object as it were, shines on as a silent witness of the entire process of metamorphosis and of its result. It looks on as a transcendent observer towards the Mind which, having been already purged, now appears in the form of the object concerned. During this time the Mind is free from subjection to the physical body : in fact, the body totally disappears in the radiance of the luminous Mind, and·this is not only in the eye of the person engaged in the spiritual pursuit but even of the world. This marks a condition when the subtle body of man being disengaged from his fleshy bonds as a result of his efforts in the first stage described above asserts itself in a luminous form, the brightness and colour of which are proportionate to the degree of purity attained. This light has a pseudoeternal form of its own, but it is not easily revealed; so long as association with the body continues to be strong it appears more or less in the shape of its physical counterpart from which it has been partially and temporarily separated. This influence of the flesh on the mind is really the impurity of the latter, so that the relative purity of the mind corresponds to its comparative elimination of the physical shape imposed upon it. And this elimination, which is indicated by the gradual brightening and whitening of the luminous stuff, may or may not be accompanied by the appearance of a fresh form, according as the impress of an object outside itself may or may not have already been made upon it. The existence of this impress represents a particular stage of *Samādhi* conditioned by the character of the object occasioning it. Patanjali's school marks four distinct sub-divisons of this stage as we shall observe hereafter. But there are various other possible schemes which are recognised in the other systems. In case there is no outside object to determine the form of the luminous mind and even no subjective impression carried forth from the flesh left behind, the Mind in the ordinary circumstances would sink into formlessness entailing an unconcious and a dark existence. It cannot ordinarily retain its individuality—in fact, it finds no character of its own—when it is absolutely free. It gets overpowered under the weight of Primitive Matter from which it emerged as an essence to co-operate with the Spirit in the work of spiritual emancipation. This is the Sphinx' riddle which inevitable presents itself to the aspirant.

The Mind cannot be dispensed with before it has been pressed into service. What is really needed is that it should be purged and purified and then enlightened. The Light having once dawned on the Mind, the Mind is merged in it and the light alone remains, which becomes then the adjunct of the lower Spirit and marks its attainment of self-conciousness. In the poetical language of the *Sāstras* this is a necessary phase of the spiritual awakening or the awakening of the *Kuṇḍalinī*. Put the practical difficulty is that as soon as the Mind, which is always illumined by the Spirit behind it, loses touch with the object which impresses it a new or with its old impressions, it loses its luminous nature and sinks into the unconscious. And for its purification such loss of touch is indispensable. The required solution consists in the purification of the Mind with its consciousness and luminosity retained, that is in the revelation of the pseudo-eternal form of the Light which stands fixed behind the Subtle Body. Call it by the name of Mental Body, Celestial Body (*Divya-deha*), Ideal Body (*Bhāva-deha*) or by any other name, it is a marvellous acquisition. It is a form of Perpetual Freshness and Ideal Beauty radiant with a sweet halo shining above the mists of worldly passions and the incessant flux of Time, and is eternally free from decay and death. The second stage of the spiritual journey ends in the attainment of the outer phase of this status. The inner phase cannot be acquired except through Initiation or the special grace of the *Guru* or the Supreme Master.

Before we proceed to describe at some length the third and the highest stage we may appropriately pause to examine the second stage of the path. There are four successive periods of this as recognised by Vyāsa in his commentary on Yoga-Sūtras:—

(a) The initial (*Prathama-kalpaka*) period when the Light has just set in (*Pravṛtta-mātra-jyotiḥ*). During this time the supernormal sense is evolved. The *Yogin* who is passing through this period is yet a mere practitioner, though the manifestation of the Inner Light brings within his reach certain extraordinary phenomena.

Reading the thoughts of other minds, sensing distant objects as if they were near (e.g., clairvoyance, clairaudiance, etc.), direct knowledge of the past and the future as well as that of the present and various other powers of a like nature accrue to a *Yogin* even in the first period of his spiritual evolution. But they are only occasional manifestations and not permanent possessions. In the same way visions of gods and goddesses, of angels and *siddhas*, of strange scenes of distant worlds and past lives occur to him from time to time, indicating that he is on a new path with glorious prospects lying before him.

(b) The second period, called *Madhu* or

Madhumatī-bhūmi, marks a decided advance on the first and is initiated by the origin of the clarified Intuition called *Ṛtambharā Prajñā*, when the mind of the *Yogin* gains a vision of pure truth and is never touched by error. This Intuition cannot originate so long as the objective *Samādhi* is not perfected. It has already been observed that the *Samādhi* may have for its support either an external substance which is a gross physical object or a subtle element. There is really no limit to the magnitude of the objective support, either in its greatness or in its minuteness. As a matter of fact there is nothing existing in nature to which the Mind of the *Yogin* cannot be directed. The subtle and super-sensuous objects consist of the atoms-rather their rudimentary bases (*tanmātrās*)-the Ego the Pure *Liṅga* and the ultimate *Guṇas.* This is a very critical period in the life of a *Yogin*, in which he is apt to be led astray by the passion of conceit or by attachment. The *Yogin* at this stage has already passed beyond the initial state of illumination, but has not yet obtained full control over the senses and the elements. The visits of celestial beings—whether angels, gods, fairies or of any other class—of which we read so much in the lives of the Mystics, are of common occurrence during this time. Even tempting offers are sometimes made, but the *Yogin*, not yet firm in his position, has to exercise his judgment and spurn all such offers. It is to be noted that this, the second period of a *Yogin's* life, represents remarkable purity (*śuddhi*) which invites such temptations, but no powers.

(c) The third period (called *Prajñā-jyotiḥ*) marks the fullest mastery of the elements and the senses—a mastery which affords him control over the forces of nature, creative, preservative and destructive. The conquest of the five primordial elements and ability to use them at will gives rise in the Mind to the eight great Powers and also tends to produce a beautiful and durable body. It should be remembered that each of the elements has five distinct aspects which have to be mastered one by one. The grossest aspect of the elements (*sthūla*) is of course familiar to us all as the object of our sense perception. In other words, for instance, the specific characters of the outer world which are reported by the senses as well as the peculiar collocation in which they appear to us constitute the so-called dense form of the elements. The entire sensible universe belongs to this category and it is not possible for an ordinary man to step beyond it. The next form of the elements (called *svarūpa*) is more general and as such not easily perceived as distinct except by logical abstraction. Thus configuration is the generic essence of the first element, wetness (*sneha*) of the second, heat of the third and so forth. It is worth pointing out that the specific properties noted above, viz., sound, touch, colour, moisture and smell are evolved from, and are the peculiar manifestations of, these generic essences. Every substance (*dravya*) existing in the world, in fact substance itself, is no more than a combination of these generic and specific qualities in a co-ordinated complex. The laws of collocation are extremely intricate, but they govern the entire field of cosmic action. A mere assemblage of particles does not show signs of unity and life—which presuppose synthesis and harmony; and without this unity there can be no substance. What in scientific parlance is denominated as chemical affinity is from the viewpoint of Yoga the semblance of a relation, in fact of a composite union, existing on a higher plane, which vaguely asserts itself even after descent from the plane concerned. Where such unity is not in existence the collection of particles is only a mechanical and barren affair and has no urge of life within, and it does not tend to evolve any new property characteristic of the production of a new substance. The third or subtle form (*sūkṣma*) of the elements is the *tanmātrā*, of which the atomic substance with its generic and specific properties is a modification. The fourth form (*anvaya*) is the *Guṇas* which follow the nature of the effect. The fifth aspect of an element is the pragmatic virtue inherent in the *Guṇas* in so far as the latter serve the ends of worldly experience or freedom. All these aspects reveal themselves to a *Yogin* and are subject to this control.

The conquest of the elements produces great psychic powers. Thus when a *Yogin* can command the lowest or gross form of matter, he finds it possible to convert his body into any dimension he likes, becoming as minute as a particle and as big as the universe (*Aṇimā* and *Mahimā*). He can attain to extreme levity and rise up against gravitation so that flying through space becomes possible (*Laghimā*) to him. To such a man real distance is annihilated—he is capable of touching a thing even from a great distance (*Prāpti*). The conquest of the second form of matter (*Svarūpa*) enables the *Yogin* to become immune from the effect of the generic properties of substance. Thus it is possible for such a person to sink into the earth as if into water, the earth not resisting him (*Prākāmya*). The third subtle, that is, *tanmātric*, form of the element, when subdued produces the *Siddhi* called Mastery (*Vaśitva*), whereby the *Yogin* can control the *bhūtas* (earth etc.) and their products, *bhautikas* (animate and inanimate). The *tanmātrās* are the causal state of the physical world. When these are governed it becomes comparatively easy to regulate the shape of a substance or even its transmutation. When in due course the *Yogin* has mastered the *Guṇas* as such (*Anvaya*), he is able to command the origin and destruction of all the *bhūtas*

(*Īśitṛtva*) and their products. The greatest power, however, is the supreme efficiency of the Will (*Yatrakāmāvasāyitva*), whereby the *Yogin* can arrange the natures of the *bhūtas* in any manner he wills : this is derived from a control of the highest form of Matter (*Arthavattva*). He can make any object serve any purpose and is not tied down by the so-called natural properties. At his will even poison yields the fruits of nectar, and vice-versa. Though gifted with these powers and capable of doing anything, the *Yogin* never cares to transgress the lows of nature, which are imposed on objects by the Will of the First Power. The elements do not resist the freedom of the movement of the *Yogin.* Thus, he can physically enter into a block of solid stone which yields to his touch; the waters cannot drench him even on contact; fires cannot burn him nor can wind dislodge him. Space itself, which is free from all covering (*āvaraṇa*), may be made to serve as a veil to conceal his presence, so that he may remain invisible even to those higher and exalted beings who wander about through space.

Corresponding to the elements the senses also have five progressive state. The first state of the sense is that of cognition having for its object a thing which is not merely generic but also specific in character (*grahaṇa*). The second state (*Svarūpa*) consists in the illumination (*prakāśātmaka*) essence which characterises every organ of knowledge as such (*karaṇatva-sāmānya*) and every particular kind of organ directed to a particular object. This essence is the *Sattva* portion pertaining to *Ahaṁkāra* or *Asmitā*, which is the third state of the sense. The fourth form of the sense is the *Guṇas*. But it should be borne in mind that the *Guṇas* form the pervasive aspect (*Anvaya*) of the *bhūtas* and of the senses. The fifth or highest form of the sense is identical with that of the *bhūtas* described above. The control of the senses in all these five states leads to supernormal powers, technically known as the *Madhu-pratīka Siddhis*. A *Yogin* with his senses held in control attains to the power of transporting himself physically to any distance within an instant. It is called *Manojavitva*, because at such a stage the body acquires the velocity of the mind on account of the senses being controlled. In an ordinary state a man cannot expect to make his body respond to the mind, in the immediacy and quickness of its movements, owing to defects in the senses. Apart from this, the sense of the *Yogin* is then able to act on the desired object, however remote in time or distance, even outside the physical body, though ordinarily a sense cannot operate except when related to a body. Besides, the *Yogin* has then at his command all the emanations of the Primordial Nature.

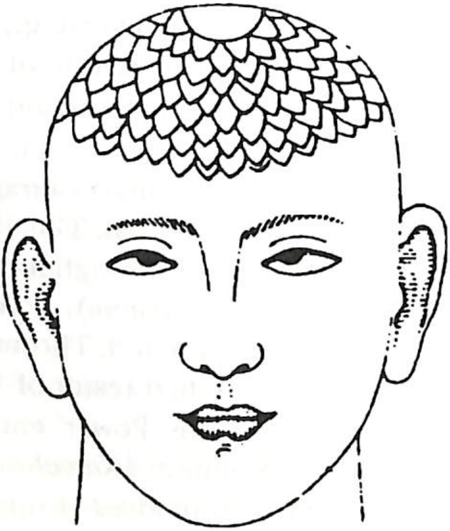
When the different states of matter and sense have been thus mastered, the *Yogin* has no longer the risk of a fall. The powers he has attained no longer depart from him. But at this time he becomes very particular about the states to be realised in future. The highest *Siddhi* of a *Yogin* called *Viśokā,* which consists in omni-science and universal mastery, remains yet to be obtained. When the Mind realises the greatest purity and steadiness it comes under the fullest control of the *Yogin,* who is then fixed in the knowledge of distinction between the Mind and the Self and becomes truly a Master (*Vaśī*). Thus the Supreme Power of a man comes from a control of the mind. The ultimate constituents of Nature, those from which the sense and the matter evolve, present themselves to such a person as to their Master, responsive to his will. This state represents the God-like nature of a *Yogin* who is all-knowing, all-powerful, free and divested of all the bonds of *Kleśa* (e.g., ignorance, egoism, desire, aversion and fear of self-annihilation).

(d) The fourth period marks a transcendence of the Supreme *Viśokā* Power also. The *Yogin* realises that even this Power, greatest though it is in the state of outer consciousness (*Vyutthāna*), is yet a foreign element and has to be eliminated. The acquisition of the Supreme Power is the first result of *Viveka-khyāti* and non-attachment to this Power ending in the *Nirodha* proper and Absolution (*Kaivalya*) is the next. The fourth period commences from after the

Supreme Non-attachment (i.e., detachment from the *guṇas*) and continues so long as the Mind continues to exist. This is *Jīvanmukti* proper from the view-point of Yoga. The Mind is dissolved by means of the *Nirodha*, when *Kaivalya* follows, in which the Self shines by Itself unaccompanied by the Mind.

From the above sketch it would appear that the four periods, beginning with the first appearance of the Inner Light and closing with its absolute purity, stand for the entire *Samprajñāta* Stage. The *Nirodha* or *Asamprajñāta* Stage comes in when the Light or Mind has disappeared and the Self alone shines. This is *Kaivalya*.

G.K.



VI

The Yoga Philosophy

The Yoga or contemplative philosophy of the Hindus, is rich, exuberent, grand and sublime, in as much as it comprehends within its ample sphere and deep recesses of meditation, all that is of the greatest value, best interest and highest importance to mankind, as physical, moral, intellectual and spiritual beings—a knowledge of the cosmos—of the physical and intellectual worlds.

It is rich in the almost exhaustless treasure of works existing on the subject in the sacred and vernacular languages of the country both of ancient and modern times. It is exuberent in the profusion of erudition and prolixity of ingenuity displayed in the Yoga philosophy of Patañjali, commensurate with the extraordinary calibre of the author in his commentary of the Mahābhāṣya on Pāṇini (Müller's A. S. Lit. p. 235). Its grandeur is exhibited in the abstract and abstruse reflections and investigations of philosophers in the intellectual and spiritual worlds as far as human penetration has been able to reach. And its sublimity is manifested in its aspiring disquisition into the nature of the human and divine souls, which it aims to unite with the one self-same and all pervading spirit.

It has employed the minds of gods, sages, and saints, and even those of heroes and monarchs, to the exaltation of their natures above the rest of mankind, and elevation of their dignities to the rank of gods, as nothing less than a godly nature can approach and approximate that of the All-perfect Divinity. So says Plato in his Phaedras; "To contemplate these things is the privilege of the gods, and to do so is also the aspiration of the immortal soul of man generally; though only in a few cases is such aspiration realized."

The principal gods Brahmā and Śiva are represented as Yogins, the chief sages Vyāsa, Vālmīki, Vasiṣṭha—and Yājñavalkya were propounders of Yoga systems; the saints one and all were adepts in Yoga; the heroes—Rāma and Kṛṣṇa were initiated in it, and the kings Daśaratha and Janaka and their fellow prince Buddha were both practitioners and preceptors of Yoga. Mahomed held his nightly communions with God and his angels, and Jesus often went over the hills—there to pray and contemplate. Socrates had his demon to communicate with, and in fact every man has his genius with whom he communes on all matters. All this is Yoga, and so is all knowledge derived by intuition, inspiration and revelation, said to be the result of Yoga.

II. Sciences Connected with Yoga

The yoga philosophy, while it treats of a variety of subjects, is necessarily a congeries of many sciences in itself. It is the Hindu form of metaphysical argument for the existence of the 'One Eternal'—the Platonic "Reality". It is ontology in as much as it teaches a *prior* the being of God. It is psychology in its treatment of the doctrine of feelings and passions, and it is morality in teaching us to keep them under control as brutal propensities, for the sake of securing our final emancipation and ultimate restoration into the spirit of spirits. Thus it partakes of the nature of many sciences in treating of the particular subject of divinity.

The Yoga in its widest sense of the application of the mind to any subject is both practical, called *Kriyā-Yoga,* as also theoretical, known as *Jñāna-Yoga*; and includes in itself the two processes of synthesis and analysis alike, in its combination (*Yoga*) of things together, and discrimination (*Viveka*) of one from the other, in its inquiry into the nature of things (*Vastu-vicāra*), and investigation of their abstract essence called *Satyānusandhānam.* It uses both the *a prior* (*pūrvavat*) and *a posterior* (*paravat*) arguments to prove the existence of the world from its Maker and the *vice versa,* as indicated in the two aphorisms of induction and deduction *'Yato vā imāni'* and *'Janmādy asya yataḥ'* etc. It views both subjectively and objectively the one self in many and the many in one unto which all is to return, by the two mysterious formulas of *'so ham'* and *tat tvam* etc.

It is the reunion of detached souls with the Supreme that is the chief object of the Yoga philosophy to effect by the aforesaid processes and other means, which we propose fully to elucidate in the following pages; and there is no soul we think so very reprobate, that will feel disinclined to take a deep interest in them, inorder to effect its reunion with the main source of its being and the only fountain of all blessings. On the contrary we are led to believe from the revival of the yoga-cult with the spiritualists and theosophists of the present day under the teachings of Madame Blavatsky and the lectures of Col. Olcott, that the Indian public are beginning to appreciate the efficacy of Yoga meditation, and its practice gaining ground among the pious and educated men in this country.

Notwithstanding the various significations of Yoga and the different lights in which it is viewed by several schools, as we shall see afterwards, it is most commonly understood in the sense of the esoteric faith of the Hindus, and the occult adoration of God by spiritual meditation. This is considered on all hands as the only means of one's ultimate liberation from the general doom of birth and death and the miseries of this world, and the surest way towards the final absorption of one's-self in the Supreme,—the highest state of perfection and the *Summum bonum* of the Hindu. The subject of Yoga Vāsiṣṭha is no other than the effecting of that union of the human with the Divine Soul, amidst all the trials and tribulations of life.

III. The Yoga of English Writers

The yoga considered merely as a mode or system of meditation is variously described by European authors, as we shall see below.

Monier Williams says "According to Patañjali—the founder of the system, the word yoga is interpreted to mean the act of "fixing or concentration of the mind in abstract meditation. Its aim is to teach the means by which the human soul may attain complete union with the Supreme Soul, and of effecting the complete fusion of the individual with the universal spirit even in the body" Indian Wisdom p. 102.

Weber speaking of the yoga of the Atharvan Upaniṣad says; "It is the absorption in *ātman*, the stages of this absorption and the external means of attaining it". Again says he; "The yoga in the sense of union with the Supreme Being, is absorption therein by means of meditation. It occurs first in the latter Upaniṣads, especially the tenth book of the Taittiríya and the Kaṭha Upaniṣads, where the very doctrine is itself inunciated" His. Ind Lit p. 153-171.

Mullins in his prize essay on Vedānta says, the Sāṅkhya yoga is the union of the body and mind, p. 183. In its Vedantic view, it is the joining of the individual with the Supreme Spirit by holy communion of the one with the other through intermediate grades, whereby the limited soul may be led to approach its unlimited fountain and lose itself in the same.

IV. Yoga-Characteristic of the Hindus

Max Müller characterises the Hindu as naturally disposed to *Yoga* or a contemplative turn of his mind for his final beatitude in the next life, amidst all his cares, concerns and callings in this world, which he looks upon with indifference as the transient shadows of passing clouds, that serve but to dim for a moment but never shut out from his view the full blaze of his luminous futurity. This description is so exactly graphic of the Hindu mind, that we can not with-hold giving it entire as a mirror of the Hindu mind to our readers on-account of the scarcity of the work in this country.

"The Hindu" says he "enters the world as a stranger; all his thoughts are directed to another world, he takes no part even where he is driven to act, and even when he sacrifices his life, it is but to be delivered from it". Again "They shut their eyes to this world of outward seeming activity, to open them full on the world of thought and rest. Their life was a yarning for eternity; their activity was a struggle to return to that divine essence from which this life seemed to have severed them. Believing as they did in a really existing and eternal Being *to ontos-onton* they could not believe in the existence of this passing world".

"If the one existed, the other could only seem to exist; if they lived in the one they could not live in the other. Their existence on earth was to them a problem, their eternal life a certainty. The highest object of their religion was to restore that bond by which their own self (*ātman*) was linked to the eternal self (*paramātman*); to recover that unity which had been alouded and obscured by the magical illusions of reality, by the so-called *Māyā* of creation".

"It scarcely entered their mind to doubt or to affirm the immortality of the soul (*pretya-bhāva*). Not only their religion and literature, but their very language reminded them daily of that relation between the real and seeming world". (Hist A. S. Lit. p. 18). In the view of Max Müller as quoted above, the Hindu mind would seem to be of that realistic cast as the Phatonic, whose theory of Ontology viewed all existence as mere plantoms and *precepta* of sense, and very short of that perfection, which the mind realizes in its meditation or *Yoga* reveries.

The Hindu Yogī views the visible world exactly in the same light as we have said before, that Plato has represented it in the simile commencing the seventh book of his Republic. "He compares mankind to prisoners in a cave, chained in one particular attitude, so as to behold only an ever-varying multiplicity of shadows, projected through the opening of the cave upon the wall before them, by some unseen realities behind. The philosopher alone, who by training or inspiration, is enabled to turn his face from these visions, and contemplate with his mind, that can at once see the unchangeable reality amidst these transient shadows" Baine on Realism pp. 6 and 7.

V. Various Significations of Yoga

The Vācaspati lexicon gives us about fifty different meanings of the word *Yoga*, according to the several branches of art or science to which it appertains, and the multifarious affairs of life in which the word is used either singly or in composition with others. We shall give some of them below, inorder to prevent our mistaking any one of these senses for the special signification which the term is made to bear in our system of *Yoga* meditation.

The word *Yoga* from the root ✓ युज् (Sanskrit) *"jung"* (Lat) *Jungere* means the joining of any two things or numbers together. Amara-Kośa gives five different meanings of it as, संयोगे, मेलने, ध्याने धारणे उपाये च;

the other Kośas give four other, *viz.*, भैषज्ये, देह-स्थैर्ये, कर्म्मकौशले, विश्वासघातके च।

1. In Arithmetic it is अङ्ग-योग or addition, and योग-विभाग is addition and subtraction. 2. In Astronomy the conjunction of planets and stars ग्रहनक्षत्रादि-संयोगः। 3. In Grammar it is the joining of letters and words सन्धिः, समासः। 4. In Nyāya it means the power of the parts taken together अवयव-शक्तिः, 5. In Mīmāṁsā it is defined to be the force conveyed by the united members of a sentence.

In contemplative philosophy it means; 1. According Pātañjala yoga—the suppression of mental functions चित्तवृत्ति-निरोधः।, 2. The Buddhists mean by it—the abstraction of the mind from all objects[5]. 3. The Vedanta meaning of it is the union of the human soul with the Supreme spirit[6]. 4. Its meaning in the *Yoga* system is nearly the same, *i.e.*, the joining of the vital spirit with the soul[7]. 5. Every process of meditation is called also as Yoga. योगाङ्गं योग उच्यते।

Others again use it in senses adapted to their own views and subjects; such as the Vaiśeṣika philosophy uses it to mean, the fixing of the attention to only one subject by abstracting it from all others आत्मनो व्यावृत्त-मनसः संयोगो योग उच्यते। 2. The Rāmānuja sect defines it as the seeking of one's particular Deity स्वस्व-देवतानुसन्धानमिति रामानुजाः।

In this sense all sectarian cults are accounted as so many kinds of Yogas by their respective votaries. 3. According to some Buddhists it is the seeking of one's object of desire अप्राप्तप्रार्थना-प्राप्तये प्रार्थनानुयोगः। 4. And with others, it is a search after every desirable object. 5. In Ithetoria it means the union of lovers कामुक-कामिनी-सम्मेलनम्।

In Medicine, it means the compounding of drugs under which head there are many works that are at first sight mistaken for Yoga philosophy. Again there are many compound words with *Yoga* which mean only "a treatise" on those subjects, such as, works on Wisdom, on Acts, on Faith &c., are called Jñāna-Kriyā, Bhakti-yoga etc.

Moreover the words *Yoga* and *Viyoga* are used to express the two processes of synthesis and analysis both in the abstract and practical sciences for the combination and disjoining of ideas and things.

VI. The Different Stages of Yoga

The constituent parts and progressive steps of Yoga, are composed of a series of bodily, mental and spiritual practices, the proper exercise of which conduces to the making of a perfect man, as a moral, intellectual and spiritual being, to be united to his Maker in the present and future worlds. These are called the eight stages of *Yoga* (अष्टाङ्ग-योग), of which some are external (बहिरङ्ग) and others internal (अन्तरङ्गाणि). The external ones are;

1*st. Yama* (यम); Forbearance or restraint of passions, feelings &c., including the best moral rules in all religions.

2*nd. Niyama* (नियम); Particular rules and vows for the observance of the *Yogi.*

3*rd. Āsana* (आसन); sedate position of the body to help deep meditation.

4*th. Prāṇāyāma* (प्राणायाम); Suppression and suspension of breath.

5*th. Pratyāhāra* (प्रत्याहार); Restraint or control of senses and organs.

Among the internal practices are reckoned the following; *viz;*

6*th. Dhāraṇā* (धारणा); Steadiness of the mind in study.

7*th. Dhyāna* (ध्यान); Inward contemplation and meditation.

8*th. Samādhi* (समाधि), The last stage of *Yoga.*

These again compiler some other acts under each of them, such as;

I. *Yama* (यम:) Restraint includes five acts under it;

1*st. Ahiṁsā* (अहिंसा); Universal innocence or hurting no animal creature.

2*nd. Satyam* (सत्यम्); Observance of truth.

3*rd. Asteyam* (अस्तेयम्); Avoidance of theft or stealth.

4*th. Brahmacaryam* (ब्रह्मचर्यम्); Consisting in purity and chastity.

5*th. Aparigraha* (अपरिग्रहः); Absence of greed.

II. *Niyama* (नियमाः पञ्चधा); Moral rules consisting of five-fold acts. *Viz.;*

1*st. Śaucam* (शौचम्); Personal cleanliness.

2*nd. Santoṣa* (सन्तोषः); Contentment.

3*rd. Tapas* (तपस्); Devotion including self denial and self mortification.

4*th. Svādhyāya* (स्वाध्यायः); Study which leads to the knowledge of self.

5*th. Praṇidhāna* (ईश्वर-प्रणिधानम्); Adoration of God.

III. *Āsana* (आसन); Different modes of postures, tranquil posture Padmāsana etc.

IV. *Prāṇāyāma* (प्राणायामः); Rules of Respiration, three sorts, *viz.*;

1*st. Recaka* (रेचकः); Expiration or Exhalation.

2*nd. Pūraka* (पूरकः); Inspiration or Inhalation.

3*rd. Kumbhaka* (कुम्भकः अष्टधा); Suppression of breathing, eight ways.

V. *Pratyāhāra* (प्रत्याहारः=इन्द्रिय-निग्रहः); Restraining the senses from their gratifications in many ways.

VI. *Dhyāna* (ध्यानम्, चित्तनिरोधः); Abstract contemplation, apart from the testimonies of:—

1. Pratyakṣa (प्रत्यक्ष); Perceptions.

2. Pramāṇa (प्रमाणम्); Apprehensions.

3. Anumāna (अनुमानम्); Inference.

4. Śabda (शब्दः); Verbal testimony.

VII. *Dhāraṇā* (धारणा); Retentiveness.

VIII. *Samādhi* (समाधि); Absorption in meditation, in two ways;

1. *Savikalpa* (सविकल्पः); With retention of self volition.

2. *Nirvikalpa* (निर्विकल्पः); *With loss of volition.*

The Upāyas (उपायाः); Or the means spoken of before are;

1. *Upoṣaṇa* (उपोषणम्); Abstinence.

2. *Mitāśana* (मिताशनम्; Temperance.

3. *Āśrama* (आश्रमः); Sheltered abodes.

4. *Viśrāma* (विश्रामः); Rest and repose from labor.

5. *Avarodha* (अवरोधः); Self confinement in closets.

6. *Aśanam* (अशनम्); *Subsistence on light food.*

Beside these there are many vices called *Apāyas* or *dóṣas* (अपाया दोषाः) which are obstacles to meditation, and which we omit on account of their prolixity.

VII. Nature of the Soul

Now as the end and aim of *Yoga* is the emancipation of the Soul, it is necessary to give some account of the nature of the soul (*Ātma-tattva*) as far as it was known to the sages of India, and formed the primary subject of inquiry with the wise men of every country according to the sayings; *"Guothe seauton,"*= *"Nosce teipsum,"* "Know thyself" *"Khodra bedan,"* and Arabic—

"Taalam Nafsaka," आत्मानुसन्धीयताम् &c.

"The word Ātman," says Max Müller, "which in the Veda occurs as often as *"tman,"* meant life, particularly animal life (Vide Ṛig-Veda I. 63, 8.) *Ātma* in the sense of *self* occurs also in the Ṛg-Veda (I. 162. 20), in the passage मा त्वा तपत्प्रिय आत्मापियन्तम्, It is also found to be used in the higher sense of soul in the verse सूर्य आत्मा जगतस्तस्थुषश्च "The sun is the soul of all that moves and rests (R. VI. 115. 1). The highest soul is called *Paramātman* (परमात्मा) of which all other souls partake, from which all reality in this created world emanates, and into which every thing will return."

Ātman originally meant air as the Greek *atmos*, Gothic *ahma*, Zend *tmánam*, Sanskrit त्मानम् and आत्मानम्, Cuniform *adam*, Persian *dam*, whence we derive Sanskrit अहम् Hindi हम्. Uria and Prakrit अमू and Bengali आमि, मुइ etc. The Greek and Latin *ego* and German *ich* are all derived from the same source. The Romance *je* and Hindi *ji* are corruptions of Sanskrit जीव meaning life and spirit. Again the Páli अत्ता and the Prakrit आप्पा is from the Sanskrit आत्मा, which is आप् in

Hindi, आपन in Bengali and अप्पन in Uria.etc. The Persian *"man"* is evidently the *Sáttman* by elision of the initial syllable.

These meanings of *ātman*=the self and *ego* form the basis of the knowledge of the Divine soul both of the Hindu as of any other people, who from the consciousness of their own selves rise to that of the Supreme. Thus says Max Müller on the subject, "A Hindu speaking of himself ātman spoke also, though unconsciously of the soul of the universe *Paramātman* and to know himself, was to him to know both his own self and the Universal soul, or to know himself in the Divine self."

We give below the different lights in which the Divine soul was viewed by the different schools of Hindu philosophy, and adopted accordingly in their respective modes of Yoga meditation. The Upaniṣads called it Brahma of eternal and infinite wisdom नित्यं ज्ञानमनन्तं ब्रह्म।

The Vedantists;—A Being full of intelligence and blissfulness सच्चिदानन्दस्वरूपम्।

The Śāṅkaras;—A continued consciousness of one self. स नित्योपलब्धि: स्वरूपोऽहमात्मा। The doctrine of Descartes and Male-branche.

The Materialists—convert the soul to all material forms देहमात्रमिति प्राकृता: ।

The Lokāyatas—take the body with intelligence to be the soul; चैतन्यविशिष्टो देह आत्मा।

The Cārvākas—call the organs and sensations as soul; इन्द्रियाण्येवाऽऽत्मेति।

Do. Another sect—take the cognitive faculties as such; चेतनान्यात्मेत्यपरे चार्वाकाः।

Do. Other—understand the mind as soul मन एवाऽऽत्मेत्यन्ये।

Do. Other—call the vital breath as soul प्राण एवाऽऽत्मा।

Do. Other—understand the son as soul पुत्र एवाऽऽत्मा।

The Digambaras—say, the complete human body is the soul देहपरिमाणमात्मा।

The Mādhyamikas—take the vacuum for their soul शून्यमेवाऽऽत्मेति।

The Yogācārins—understand the soul to be a transient flash of knowledge in the spirit in meditation. क्षणं विज्ञानम्।

The Sautrānttikas—call it a short inferior knowlege. ज्ञानाकारानुमेयः क्षणिको बाह्यार्थः।

The Vaibhāṣikas—take it to be a momentary perception क्षणिक-बाह्यार्थमिति वैभाषिकाः।

The Jainas—take their preceptor to be their soul अध्यापक आत्मा इति जैनाः।

The Logicians—A bodiless active and passive agency देहाद्यतिरिक्तः संसारी कर्त्ता भोक्तेति।

The Naiyāyikas—understand the spirit to be self manifest प्रकाश्य इति नैयायिकाः।

The Sāṅkhyas,—call the spirit to be passive, not active भोक्तेव न कर्त्तेति सांख्याः।

The Yogins—call Him a separate omnipotent Being अस्ति तर्ह्यतिरिक्त ईश्वरः सर्व्वज्ञः सर्व्वशक्तिरिति।

The Śaivas,—designate the spirit as knowledge itself अनुक्षेत्रज्ञादिपदवेदनीय इति शैवाः।

The Mayāvādins,—style Brahma as the soul ब्रह्मैवात्मेति मायावादिनः।

The Vaiśeṣikas,—acknowledge two souls—the Vital and Supreme जीवात्मा परमात्मा च प्रत्यक्ष एव।

The Nyāya says—because the soul is immortal there is a future state आत्मनित्यत्वे प्रेत्यभावसिद्धः।

And thus there are many other *theories* about the nature of the soul.

The Ātmavādins—spiritualists, consider the existence of the body as unnecessary to the existence of the soul.

VIII. Final Emancipation or Beatitude

The object of *Yoga*, as already said, being the emancipation of the soul from the miseries of the world, and its attainment to a state of highest felicity, it is to be seen what this state of felicity is, which it is the concern of every man to know, and which the *Yogī* takes so much pains to acquire. The Vedantic Yogī, as it is well known, aims at nothing less than in his absorption in the Supreme Spirit and loosing himself in infinite bliss. But it is not so with others, who are averse to loose the sense of their personal identity, and look forward to a state of self existence either in this life or next, in which they shall be perfectly happy. The Yogins of India have various states of this bliss which they aim at according to the faith to which they belong, as we shall show below.

The Vedantic Yogī has two states of bliss in view; *vix*; the one *inferior* which is attained in this life by means of knowledge तत्रापरः 'जीवन्मुक्तिलक्षणं तत्त्वज्ञानान्तरमेव', and the other *superior*, obtainable after many births of gradual advancement to perfection परं निःश्रेयसं क्रमेण भवति।।

The Cārvākas say, that it is either independence or death that is bliss. स्वातन्त्र्यं मृत्युर्वा मोक्षः।

The Mādhyamikas say; it is extinction of self that is called liberation आत्मोच्छेदो मोक्षः।

The Vijñāni philosophers—have it to be clear and elevated understanding निर्मलज्ञानोदयः।

The Ārhatas have it in deliverance from all veil and covering आवरणविमुक्तिर्मुक्तिः।

The Māyāvādins say, that it is removal of the error of one's separate existence as a particle of the Supreme Spirit ब्रह्मांशिकजीवस्य मिथ्याज्ञाननिवृत्तिः।

The Rāmānujas called it to be the knowledge of Vāsudeva as cause of all, वासुदेव-ज्ञानम्।

The Mādhyamikas have it for the perfect bliss enjoyed by Viṣṇu विष्णोरानन्दः।

The Vallabhīs expect it in sporting with Kṛṣṇa in heaven कृष्णेन सह गोलोके लीलानुभावः।

The Pāśupatas and Māheśvaras place it in the possession of all dignity परमैश्वर्यम्।

The Kāpālikas place it in the fond embraces of Hara and Durgā हरपार्व्वत्यालिङ्गनम्।

The Pratyabhijñānis call it to be the perfection of the soul. पूर्णात्म-लाभः।

The Raseśvaravādins have it in the health of body produced by mercury पारदेन देहस्थैर्यम्।

The Vaiśeṣikas seek it in the extinction of all kinds of pain दुःख-निवृत्तिरिति कणादादयः।

The Mīmāṁsakas view their happiness in heavenly bliss सुख-भोगः।

The Sarvajñas say that, it is the continued feeling of highest felicity नित्य-निरतिशय-सुखबोधः।

The Pāṇinian philologers find it in the powers of speech ब्रह्मरूपाया ब्राह्म्या दर्शनम्।

The Sāṅkhyas find it in the union of force with matter प्रकृतौ पुरुषस्यावस्थानम्।

The Udāsīna Atheists have it as consisting in the ignoring of self identity अहङ्कार-निवृत्तिः।

The Pātañjalas view it in the unconnected unity of the soul पुरुषस्य निर्लेप-कैवल्यम्।

The Persian Sufis call it *ázádigi* or unattachment of the soul to any worldly object.

IX. Origin of Yoga in the Vedas

Not in the Vedic period the origin of yoga meditation is placed at a period comparatively less ancient than the earliest Saṁhitā or hymnic period of vedic history, when the Ṛṣis followed the elementary worship of the physical forces, or the Brāhmaṇic age when they were employed in the ceremonial observances.

1. Some Traces of it

There are however some traces of abstract contemplation 'dhyāna yoga' to be occasionally met with in the early Vedas, where the Ṛṣis are mentioned to have indulged themselves in such reveries. Thus in the Ṛgveda 10, 129. 4. सतो बन्धुमसति निरविन्दन् हृदि प्रतीष्य कवयो मनीषा।

"The poets discovered in their heart, through meditation, the bond of the existing in the non-existing". M. Müller. A. S. Lit. (p. 19).

2. The Gāyatrī Meditation

We have it explicitly mentioned in the Gāyatrī hymn of the Ṛgveda, which is daily recited by every Brāhmaṇa, and wherein its author Viśvāmitra "meditated on the glory of the Lord for the illumination of his understanding" भर्गो देवस्य धीमहि। But this bespeaks a development of intellectual meditation *"jñāna-yoga"* only, and not spiritual as there is no prayer for (मुक्ति) liberation.

3. Āraṇyaka Period

It was in the third or Āraṇyaka period, that the yoga came in vogue with the second class of the Atharva Upaniṣads, presenting certain phases in its successive stages, as we find in the following analysis of them given by Professor Weber in his History of Ancient Sanskrit Literature. This class of works, he says, is chiefly made up of subjects relating to *yoga*, as consisting in divine meditation and giving up all earthly connections. (Ibid p. 163).

4. Yoga Upaniṣads

To this class belong the Jābāla, Kaṭha—Śruti, Bhallavi, Saṁvarta śruti, Sannyāsa, Haṁsa and Paramahaṁsa Upaniṣads, Śrīmaddatta, the Māṇḍūkya and Tārakopaniṣads, and a few others, (Ibid. p. 164). It will exceed our bounds to give an account of the mode of *yoga* treated in these treatises, which however may be easily gathered by the reader from a reference to the Hundreds of Upaniṣads lately published in this city.

5. Their different modes of yoga

Beside the above, we find mention of yoga and the various modes of conducting it in some other Upaniṣads, as given below by the same author and analyst. The Kaṭhopaniṣad or Kaṭhavallī of the Atharva-veda, treats of the first principles of Deistic Yoga. (Ibid. p. 158).

The Garbhopaniṣad speaks of the Sāṁkhya and Pātañjala yoga systems as the means of knowing Nārāyaṇa. (Ibid. p. 160). The Brahmopaniṣad, says Weber, belongs more properly to the yoga Upaniṣads spoken of before. (Ibid. p. 161).

The Nirālambopaniṣad exhibits essentially the yoga stand point according to Dr. Rajendra Lala Mitra (Notices of S. Mss. II 95. Weber's Id. p. 162). The yoga-tattva and yoga-śikṣā belong to yoga also, and depict the majesty of *Ātmā.* (Ibid. p. 165).

Among the Sectarian Upaniṣads will be found the Nārāyaṇopaniṣad, which is of special significance in relation to the Sāṅkhya and Yoga doctrines (Ibid. p. 166).

6. Sāṅkhya and Pātañjala Yogas

It is plain from the recurrence of the word Sāṅkhya in the later Upaniṣads of the Taittirīya and Atharvavedas and in the Nirukta and Bhagavadgītā, that the Sāṅkhya-Yoga was long known to the ancients, and the Pātañjala was a further development of it. (Ibid. p. 137).

7. Yogi Yājñavalkya

Along with or prior to Pātañjala comes the Yoga-Śāstra of Yogī Yājñavalkya, the leading authority of the Śatapatha-Brāhmaṇa, who is also regarded as a main originator of the yoga doctrine in his later writings. (Ibid. p. 237). Yājñavalkya speaks of his obtaining the Yoga-Śāstra from the sun,

ज्ञेयञ्चारण्यकमहं यदादित्यादवाप्तवान्।
योगशास्त्रं च मत्प्रोक्तं ज्ञेयं योगमभीप्सता॥

"He who wishes to attain yoga must know the Āraṇyaka which I have received from the sun, and the Yoga śāstra which I have taught.

X. Rise of the Heritical Yogas

1. The Buddhist and Jain Yogas

Beside the Orthodox yoga systems of the Upaniṣads, we have the Hetrodox Yoga Śāstras of the Buddhists and Jains completely concordant with those of Yājñavalkya in the Bṛhad Āraṇyaka and Atharvan Upaniṣads, (Weber's Id. p. 285).

2. Their concordance with the Vedantic

The points of coincidence of the Vedānta yoga with those of Buddhism and Jainism, consist in as much as both of them inculcate the doctrine of the interminable metempsychosis of the human soul, as a consequence of bodily acts, previous to its state of final absorption or utter annihilation, according to the difference in their respective views. Or to explain it more clearly they say that, "The state of humanity in its present, past and future lives, is the necessary result of its own acts "Karma" in previous births".

3. The weal or woe of mankind

That misery or happiness in this life is the unavoidable sequence of conduct in former states of existence, and that our present actions will determine our states to come; that is, their weal or woe depending solely on the merit or demerit of acts. It is, therefore, one's cessation from action by confining himself to holy meditation, that secures to him his final absorption in the supreme according to the one; and by his nescience of himself that ensures his utter extinction according to the other.

4. The Purāṇic yoga

In the Purānic period we get ample accounts of *yoga* and *yogins.* The Kūrma-Purāṇa gives a string of names of yoga teachers. The practice of *yoga* is frequently alluded to in the Vana-Parva of Mahābhārata. The observances of yoga are detailed at considerable length and strenuously enjoined in the Udyoga-Parva of the said epic. Besides in modern times we have accounts of yogis in the Śākuntala of Kālidāsa (VII. 175) and in the Mālatī-Mādhava of Bhava-bhūti (act v.). The Rāmāyaṇa gives an account of a Śūdra yogī, and the Bhagavad-gītā treats also of yoga as necessary to be parctised (chap. VI. 13).

5. The Tāntrika yoga

The Tantras or cabalistic works of modern times are all and every one of them no other than yoga-śāstras, containing directions and formulas for the adoration of innumerable deities for the purpose of their votaries' attainment of consummation *"Yoga-*

Siddhi" through them. It is the Tāntrika yoga which is chiefly current in Bengal, though the old forms may be in use in other parts of the country. It is reckoned with the heritical systems, because the processes and practices of its yoga are mostly at variance with the spiritual yoga of old. It has invented many *mudrās* or masonic signs, monograms and mysterious symbols, which are wholly unitelligible to the yogis of the old school, and has the carnal rites of the *pañca-makāra* for immediate consummation which a spiritualist will feel ashamed to learn (See Wilson. H. Religion).

6. The Haṭha Yoga

This system, which as its name implies consists of the forced contortions of the body inorder to subdue the hardy boors to quiescence, is rather a training of the body than a mental or spiritual discipline of a moral and intelligent being for the benefit of the rational soul. The votaries of this system are mostly of a vagrant and mendicant order, and subject to the slander of foreigners, though they command veneration over the ignorant multitude.

7. The Sectarian Yogas

The modern sectarians in upper Hindustan, namely the followers of Rāmānuja, Gorakṣanātha, Nānak, Kabīr and others, possess their respective modes of yoga, written in the dialects of Hindi, for their practice in the *maṭha* or monasteries peculiar to their different orders.

8. Yoga *an indigene of India*

Lux-ab-oriens. "Light from the east :" and India has given more light to the west than it has derived from that quarter. We see India in Greece in many things, but not Greece in India in any. And when we see a correspondence of the Asiatic with the European, we have more reason to suppose its introduction to the west by its travellers to the east, since the days of Alexander the Great, than the Indians' importation of any thing from Europe, by crossing the seas which they had neither the means nor privilege to do by the laws of their country. Whatever, therefore, the Indian has is the indigenous growth of the land, or else they would be as refined as the productions of Europe are generally found to be.

9. Its European forms etc. etc.

Professor Monier Williams speaking of the yoga philosophy says; "The votaries of animal magnetism, clairvoyance and so called spiritualism, will find most of their theories represented or far outdone by corresponding notions existing in the *yoga* system for more than two thousand years ago". In speaking of the Vedānta he declares; "The philosophy of the Sufis, alleged to be developed out of the Koran, appears to be a kind of pantheism very similar to that of the Vedānta". He has next shown the correspondence of its doctrines with those of Plato.

Again he says about the Sāṅkhya; "It may not be altogether unworthy of the attention of Darwinians" (Ind Wisdom).

10. The yoga &c. in Greece

The Dialectic Nyāya in the opinion of Sir William Jones expressed in his Discourse on Hindu philosophy, was taken up by the followers of Alexander and communicated by them to Aristottle : and that Pythagoras derived his doctrine of Metempsychosis from the Hindu *yoga* in his travels through India. His philosophy was of a contemplative cast from the sensible to the immaterial intelligibles".

11. The Gnostic yoga

Weber says: "The most flourishing epoch of the Sāṅkhya-yoga, belongs most probably to the first centuries of our eras, the influence it exercised upon the development of gnosticism in Asia Minor being unmistakable; while further both through that channel and aftterwards directly also, it had an important influence upon the growth of Sophi-philosophy" (See Lassen I. A. K. & Gieldmister-Scrip Arab de Inde.)

12. Yoga among moslems

It was at the beginning of the 11th century that Albiruni translated Patañjali's work (Yoga-Sūtra) into Arabic, and it would appear the Sāṅkhya-Sūtras also; though the information we have of the contents of these works, do not harmonize with the Sanskrit originals. (Remsaud Journal Asiatique and H. M. Elliots Mahomedan History of India. Weber's Ind. Lit. p. 239).

13. Buddhistic Yoga in Europe

The Gnostic doctrines derived especially from Buddhistic missions through Persia and Punjab, were spread over Europe, and embraced and cultivated particularly by Basiledes, Valentinian, and Bardesanes as well as Manes.

14. Manechian Doctrines

It is, however, a question as to the amount of influence to be ascribed to Indian philosophy generally, in shaping these gnostic doctrines of Manes in particular, was a most important one, as has been shown by Lassen III. 415. Beal. I. R. A. S. II. 424. Web. Ind. Lit. p. 309.

15. Buddhist and Sāṅkhya yogas

It must be remembered that Buddhism and its yoga are but offshoots of Sāṅkhya-Yoga, and sprung from the same place the *Kapilavastu.*

XI. Different Aspects of Yoga

1. Varieties of yoga

The Yoga system will be found, what Monier Williams says of Hinduism at large, "to present its spiritual and material aspects, its esoteric and exoteric, its subjective and objective, its pure and impure sides to the observer". "It is," he says, "at once vulgarly pantheistic, severely monotheistic, grossly polytheistic and coldly atheistic. It has a side for the practical and another for the devotional and another for the speculative." Again says he;

"Those, who rest in ceremonial observances, find it all satisfying; those, who deny the efficacy of works and make faith the one thing needful, need not wander from its pale; those, who delight in meditating on the nature of God and man, the relation of matter and spirit, the mystery of separate existence and the origin of evil, may here indulge their love of speculation." (Introduction to Indian Wisdom p. xxvii).

We shall treat of these *seriatim*, by way of notes to or interpretation of the above, as applying to the different modes of yoga practised by these several orders of sectarians.

2. *Spiritual yoga* : अध्यात्मयोगः ।

That the earliest form of *yoga* was purely spiritual, is evident from the Upaniṣads, the Vedānta doctrines of Vyāsa and all works on the knowledge of the *soul* (Adhyātma-Vidyā). "All the early Upaniṣads", says Weber, "teach the doctrine of *ātmā*-spirit, and the later ones deal with yoga meditation to attain complete union with *ātmā* or the Supreme Spirit." Web. Ind. Lit. p. 156. "The *ātmā* soul or self and the supreme spirit paramātmā) of which all other souls partake, is the spiritual object of meditation (yoga)." Max Müller's A. S. Lit. p. 20. Yājñavalkya says; आत्मा वा अरे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यः ।

"The Divine Spirit is to be seen, heard, perceived and meditated upon &c." If we see, hear; perceive and know Him, then this whole universe is known to us. A. S. Lit. p. 23. Again, "Whosoever looks for Brahmahood elsewhere than in the Divine Spirit, should be abandoned. Whosoever looks for *Kṣatra* power elsewhere than in the Divine Spirit, should be abandoned. This Brahmahood, this Kṣatra power, this world, these gods, these beings, this universe, all is Divine Spirit." Ibid. The meaning of the last passage is evidently that, the spirit of God pervades the whole, and not that these are God; for that would be pantheism and materialism; whereas the Śruti says that, "God is to be worshipped in spirit and not in any material object." आत्मा आत्मनैवोपासितव्यः ।

3. The Materialistic yoga सांख्य ***or*** प्राकृतिक-योग।

The materialistic side of the yoga, or what is called the *Prākṛtika* yoga, was propounded at first in the *Sāṅkhya Yoga* system, and thence taken up in the Purāṇas and *Tantras*, which set up a primeval matter as the basis of the universe, and the *puruṣa* or animal soul as evolved out of it, and subsisting in matter. Weber's Ind. Lit. p. 235.

4. Of Matter-Prakṛti.

Here, the *avyakta*—matter is reckoned as prior to the *puruṣa* or animal soul; whereas in the Vedānta the *puruṣa* or primeval soul is considered as prior to the *avyakta*-matter. The Sāṅkhya, therefore, recognizes the adoration of matter as its yoga, and its founder Kapila was a yogī of this kind. Later materialists meditate on the material principles and agencies as the causes of all, as in the Vidvanmoda-Taraṅgiṇī; प्रकृतिस्ते महत्तत्त्वं संवर्द्धयतु सर्व्वदा।

5. Of Spirit-Puruṣa

The agencies were first viewed as concentrated in a male form, as in the persons of Buddha, Jina and Śiva, as described in the Kumāra-sambhava of Kālidāsa आत्मानमात्मन्यवलोकयन्तः; and then in the female figure of *Prakṛti* or nature perconified; otherwise called *Śaktirūpā* or the personification of energy, as in the Devi-māhātmya; 'या देवी सर्व्वभूतेषु शक्तिरूपेण संस्थिता' etc. They were afterwards viewed in the five elements *pañcabhūta*, which formed the elemental worship of the ancients, either or conjointly as in the *pāñcabhautikī upāsanā*, described in the *Sarva-darśana-saṅgraha.*

6. Nature worship in eight forms

The materialistic or nature worship was at last diversified into eight forms called *'aṣṭa-mūrti,'* consisting of earth, water, fire, air, sky, sun, moon, and the sacrificial priest, which were believed to be so many forms of God *Īśa*, and forming the objects of his meditation also. The eight forms are summed up in the lines;

जलं सूर्य्यो मही वह्निर्वायुराकाशमेव च।
दीक्षितो ब्राह्मणः सोम इत्यष्टौ तनवः स्मृताः॥

or as it is more commonly real in Bengal,

क्षितिर्जलं तथा तेजो वायुराकाशमेव च।
याज्ञिकोऽर्कस्तथा चन्द्रो मूर्तयोऽष्टौ हरस्य च॥

That they were forms of Īśa is thus expressed by Kālidāsa in the Raghu-vaṁśa—

अवेहि मां किङ्करमष्टमूर्त्तेः कुम्भोद्भवो नाम निकुम्भमित्रम्।

and that they were meditated upon by him as expressed by the same in his Kumāra-saṁbhava—

तत्राग्निमाधाय समित्समिद्धं स्वमेव मूर्त्यन्तरमष्टमूर्त्तिः॥

The prologue to the Śākuntala will at once prove this great poet to have been a materialist of this kind; thus—

या सृष्टिः स्त्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम्।
यामाहुः सर्वबीज-प्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रसन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः॥

"Water the first work of the creator, and Fire which receives the oblations ordained by law &c. &c.

May Īśa, the God of Nature, apparent in these forms, bless and sustain you."

Besides all this the Shivites of the present day, are found to be votaries of this materialistic faith in their daily adoration of the eight forms of Śiva in the following formula of their ritual;

१ शर्व्वाय क्षितिमूर्त्तये नमः।   २ भवाय जलमूर्त्तये नमः।
३ रुद्राय अग्निमूर्त्तये नमः।   ४ उग्राय वायुमूर्त्तये नमः।
५ भीमाय आकाशमूर्त्तये नमः।   ६ पशुपतये यजमानमूर्त्तये नमः।
७ महादेवाय सोममूर्त्तये नमः।   ८ ईशानाय सूर्यमूर्त्तये नमः।

Both the Sāṅkhya and Śaiva materialism are depricated in orthodox works as atheistic and heritical, like the impious doctrines of the modern positivists and materialists of Europe, on account of their disbelief in the existence of a personal and spiritual God. Thus says, Kumārila; सांख्ययोग-पाञ्चरात्र-पाशुपत-शाक्य-निर्ग्रन्थ-परिगृहीत-धर्म्माधर्म्म-निबन्धनानिं (Max Müller's A. S. Lit. p. 78).

7. The Esoteric "Jñāna yoga."

It is the occult and mystic meditation of the Divinity, practised by religious recluses after their retirement from the world in the deep recesses of forests, according to the teachings of the Āraṇyakas of the Vedas. In this sense it is called *"Alaukika"* or recluse, as opposed to the *"Laukika"* or the popular form. It is as well practicable in domestic circles by those that are qualified to practise the *"Jñāna yoga"*

(ज्ञानयोग) or transcendental speculation at their leisure. Of the former kind were the Ṛṣis Śukadeva, Yājñavalkya and others, and of the latter sort were the royal personages Janaka and other kings and the sages Vasiṣṭha, Vyāsa and: many more of the *"muṇis."*

8. The Exoteric Rāja-yoga

This is the *"Laukika"* or popular form of devotion practised chiefly by the outward formulae—*bahiraṅgas* of yoga, with observance of the customary rites and duties of religion. The former kind called *Vidyā* (विद्या) and the latter *Avidyā* (अविद्या), are enjoined to be performed together in the Veda, which says; यत् तद् वेदोभयं सह etc. The Bhagavadgītā says to the same effect, न कर्मणामनारम्भान्नैष्कर्म्यं पुरुषोऽश्नुते. The 'Yoga-Vāsiṣṭha' inculcates the same doctrine in conformity with the Śruti which says; अन्धं तमः प्रविशन्ति य उ विद्यायां रताः। ततो भूय एव ते तमो य उ अविद्यायां रताः।

9. The Subjective or Haṁsa-yoga

The *haṁsa* or *parama-haṁsa*-yoga is the subjective form, which consists in the perception of one's identity with that of the supreme being, whereby men are elevated above life and death. (Weber's Ind. Lit. p. 157). The formula of meditation is *"so'ham, haṁsaḥ"* (सोऽहं हंसः) I am He, *Ego sum Is,* and the Arabic *"Anal Haq,* wherein the Ego is identified with the *absolute.*

10. The objective word Tattvam asi

The objective side of yoga is clearly seen in its formula of *tat tvam asi*—"thou art He." Here "thou" the object of cognition—a *non ego*, is made the absolute subjective (Weber. Ind. Lit. p. 162)."

This formula is reduced to one word *Tat tvam* (तत् त्वम्) denoting "truth," which contained in viewing every thing as Himself, or having subordinated all cosmical speculations to the objective method.

11. The Pure yoga—Śuddha Brahmacaryam

The pure Yoga has two meanings viz; the holy and unmixed forms of it. The former was practised by the celebate Brahmacārins and Brahmacāriṇis of yore, and is now in practice with the Kānphuṭṭa *yogins* and *yoginīs* of Kathiyawar in Guzerat and Bombay. Its unmixed form is found among the *Brahmavādin* and *Vadinīs*, who practise the pure contemplative yoga of Vedānta without any intermixture of sectarian forms. It corresponds with the phillosophical mysticism of saint Bernard, and the mystic devotion of the Sufis of Persia. (See Sir Wm. Jones. On the Mystic Poetry of the Hindus, Persians and Greeks.)

12. The Impure or Bandha-yoga

The impure yoga in both its significations of unholiness and intermixture, is now largely in vogue with the followers of the *Tantras*, the worshippers of Śiva and Śakti, the modern Gosavis of Deccan, the

Gosaíns, Bhairavīs in India, the Aghoris of Hindustan, and the Kartabhajas and *Nera-neris* of Bengal.

13. The Pantheistic or Viśvātma-yoga.

This is well known from the pantheistic doctrines of Vedanta, to consist in the meditation of every thing in God and God in every thing; *Sarvaṁ khalv idaṁ Brahma"* सर्व्वं खल्विदं ब्रह्म। एतद् वै तत्; and that such contemplation alone leads to immortality. भूतेषु भूतेषु विचित्य धीराः प्रेत्यास्माल्लोकादमृता भवन्ति। It corresponds with the pantheism of Persian Sufis and those of Spinoza and Tindal in the west. Even Sadi says; *"Hamān nestand unche hasti tvi,"* there is nothing else but thyself. So in Urdu, *Jo kuch hai ohi hai nahin aur kuchh.*

14. The Monotheistic or Advaita Brahma yoga.

It consists in the meditation of the creed ॐ एकमेवाद्वितीयम् of the Brahmans, like the "Wahed Ho" of Moslems, and that God is one of unitarian christians. The monotheistic yoga is embodied in the Śvetāśvatara and other Upaniṣads (Weber p. 252 a). As for severe monotheism the Mosaic and Moslem religions are unparalleled, whose tenet it is *"la sharik laho"* one without a partner; and, "Thou shalt have no other God but Me."

15. The Dualistic or Dvaita yoga

The dualistic yoga originated with Patañjali, substituting his *Īśvara* for the *Puruṣa* Sāṅkhya, and taking the *Prakṛti* as his associate. "From these," says

Weber, "the doctrine seems to rest substantially upon a dualism of the *Puruṣa* male and *Avyakta* or Prakṛti—the female." This has also given birth to the dualistic faith of the *androgyne* divinity the Proto-gonus of the Greek mythology, the *Ardha-nārīśvara* of Manu, the undivided Adam of the scriptures, the Hara-Gaurī and Umā-maheśvara of the Hindu-Śāktas. But there is another dualism of two male duties joined in one person of *Hari-hara* or *Hara-hari*; whose worshippers are called *dvaita-vādins*, and among whom the famous grammarian Vopadeva ranks the foremost.

16. The Trialistic or Traita-yoga

The doctrines of the Hindu trinity of Brahmā, Viṣṇu and Śiva, and that of the Platonic triad and christian Holy Trinity are well known to inculcate the worship and meditation of the three persons in one, so that in adoring one of them, a man unknowingly worships all the three together.

17. The Polytheistic yoga or Sarva-Devopāsanā

This consists of the adoration of a plurality of deities in the mythology by every Hindu, though every one has a special divinity of whom he is the votary for his particular meditation. The later Upaniṣads have promulgated the worship of several forms of Viṣṇu and Śiva (Web. I. Lit. p. 161); and the *Tantras* have given the *dhyānas* or forms of meditation of a vast member of deities in their various forms and images (Ibid. p. 236).

18. The Atheistic or Nirīśvara-yoga

The Atheistic yoga is found in the *nirīśvara* or hylo-theistic system of Kapila, who transmitted his faith "in nothing" to the Buddhists and Jains, who having no God to adore, worship themselves in sedate and silent meditation. (Monier Williams, Hindu Wisdom p. 97).

19. The Theistic or Āstikya yoga

The Theistic yoga system of Patañjali otherwise called the *seśvara* yoga, was ingrafted on the old atheistic system of Sāṅkhya with a belief in the Īśvara. It is this system to which the name yoga specially belongs. (Weber's Ind. Lit. pp. 238 and 252).

20. The Practical Yoga-Sādhanā

"The yoga system," says Weber, "developed itself in course of time in outward practices of penance and mortifications, whereby absorption in the Supreme Being was sought to be obtained. We discover its early traces in the Epics and specially in the Atharva-Upaniṣads." (Ind. Lit. p. 239). The practical *yoga-sādhanā* is now practised by every devotee in the service of his respective divinity.

21. The devotional or Sannyāsa-yoga

The devotional side of the yoga is noticed in the instance of Janaka in the Mahābhārata, and of Yājñavalkya in the Bṛhadāryaṇyaka in the practice of their devotions in domestic life. These examples may have given a powerful impetus to the yogis in the succeeding ages, to the practice of secluded yoga in ascetism and abandonment of the world, and its concerns called Sannyāsa as in the case of Caitanya and others.

22. The Speculative Dhyāna-yoga

It had its rise in the first or earliest class of Upaniṣads, when the minds of the Ṛṣis were employed in speculations about their future state and immortality, and about the nature and attributes of the Supreme Being.

23. The Ceremonial or Kriyā yoga

This commenced with the second class or medieval Upaniṣads, which gave the means and stages, whereby men may even in this world attain complete union with the Ātmā (Web. I. Lit. p. 156). The *yogācāra* of Manu relates to the daily ceremonies of house-keepers, and the Kriyā-yoga of the Purāṇas treats about pilgrimages and pious acts of religion.

24. The Pseudo or Bhakta yoga

The pure yoga being perverted by the mimickery of false pretenders to sanctity and holiness, have as, sumed all those degenerate forms which are commonly to be seen in the mendicant Fakirs, strolling about with mock shows to earn a livelihood from the imposed vulgar. These being the most conspicuous have infused a wrong notion of yoga into the minds of foreigners.

25. The Bhakti-yoga

The Bhakti-yoga first appears in the Śvetāśvatara Upaniṣad where the Bhakti element of faith shoots forth to light. (Web. Ind. Lit. pp. 252 and 238). It indicates acquaintance with the corresponding doctrine of christianity. The Bhagavadgītā lays special stress upon faith in the Supreme Being. It is the united opinion of the majority of European scholars, that the Hindu *Bhakti* is derived from the faith (*fides*) of christian Theology. It has taken the place of शूद्र or belief among all sects, and has been introduced of late in the Brahma-Samāja with other Vaiṣṇava practices.

The other topics of Prof. Monier Williams being irrelevant to our subject, are left out from being treated in the present dessertation.

XII. The Consummation of Yoga (Siddhi.)

1. By assimilation to the object

The Yogī by continually meditating on the perfections of the All Perfect Being, becomes eventually a perfect being himself, just as a man that devotes his sole attention to the acquisition of a particular science, attains in time not only to a perfection in it, but becomes as it were identified with that science. Or to use a natural phenomenon in the metamorphoses of insects, the transformation of the cockroach to the conchfly, by its constant dread of the latter when caught by it, and the cameleon's changing its colour for those of the objects about it, serve well to elucidate the Brahmahood (ब्रह्मभूय:) of the contemplative yogī.

But to illustrate this point more clearly we will cite the argument of Plotinus of the Neo-Platonic school, to prove the elevation of the meditative yogī to the perfection of the Being he meditates upon. He says, "Man is a finite being, how can he comprehend the Infinite? But as soon as he comprehends the Infinite, he is infinite himself : that is to say; he is no longer himself, no longer that finite being having a consciousness of his own separate existence; but is lost in and becomes one with the Infinite."

2. By identification with the object

Here says Mr. Lewes, "If I attain to a knowledge of the Infinite, it is not by my reason which is finite, but by some higher faculty which identifies itself with its object. Hence the identity of subject and object, of the thought and the thing thought of (ज्ञातृज्ञानयोरैक्यम्) is the only possible ground of knowledge. Knowledge and Being are identical, and to know more is to be more" But says Plotinus; "If knowledge is the same as the thing known, the finite as finite, can never know the Infinite, because he cannot be Infinite" Hist. Phil. I. p. 391.

3. By meditation of Divine attributes

Therefore the yogī takes himself as his preliminary stap, to the meditations of some particular attribute or perfection of the deity, to which he is assimilated in thought, which is called his state of lower perfection; until he is prepared by his highest degree of ecstacy to loose the sense of his own personality, and become absorbed in the Infinite Intelligence called his ultimate consummation or *Samādhi*, which makes him one with the Infinite, and unites the knower and the known together; ज्ञातृ-ज्ञेययोरैक्यम्।

4. The Sufi Perfection

The perfection of the *yogī* bears a striking resemblance with *maarfat* of the Sufis of Persia, and it is described at length by Al-Gazzali a famous sophist, of which we have an English translation given by G. K. Lewes in his History of Philosophy. (Vol. II. p. 55). "From the very first the Sufis have such astonishing revelations, that they are enabled, while waking, to see visions of angels and the souls of prophets; they hear their voices and receive their favours."

5. Ultimate consummation

"Afterwards a transport exalts them beyond the mere perception of forms, to a degree which exceeds all expression, and concerning which one cannot speak without employing a language that would sound blasphemous. In fact some have gone so far as to imagine themselves amalgamated with God, others identified with Him, and others to be associated with Him." These states are called सारूप्य, सायुज्य etc., in Hindu-yoga as we shall presently see.

XIII. The Different Degrees of Perfection

1. The Eight perfections अष्ट-सिद्धि।

"The supernatural faculties" says Wilson, "are acquired in various degrees according to the greater or lesser perfection of the adept." H. Rel. p. 131. These perfections are commonly enumerated as eight in number (अष्टसिद्धि), and are said to be acquired by the particular mode in which the devotee concentrates himself in the Divine spirit or contemplates it within himself.

2. Microcosm or Aṇimā

The specific property of the minuteness of the soul or universal spirit, that it is minuter than the minutest (अणोरणीयान्). By thinking himself as such, the yogi by a single expiration of air, makes his whole body assume a lank and lean appearance, and penetrates his soul into all bodies.

3. Macrocosm or Mahimā

This also is a special quality of the soul that it fills the body, and extends through all space and encloses it within itself (महतो महीयान्); by thinking so, the yogī by a mere respiration of air makes his body round and turgid as a frog, and comprehends the universe in himself.

4. Lightness or Laghimā

From thinking on the lightness of the soul, the yogi produces a diminution of his specific gravity by swallowing large draughts of air, and thereby keeps himself in an aerial posture both on sea and land. This the Śruti says as (लघोर्लघीयान्).

5. Gravity, or Garima

This practice is opposed to the above, and it is by the same process of swallowing great draughts of air, and compressing them within the system, that the yogi acquires an increase of his specific gravity or *garimā* (गुरोर्गरीयान्). Kṛṣṇa is said to have assumed his विश्वम्भरमूर्त्ति in this way, which preponderated all weights in the opposite scale.

6. Success or Prāpti

This is the obtaining of desired objects and supernatural powers as by inspiration from above. The yogi in a state of trance acquires the power of predicting future events, of understanding unknown languages, of curing divers diseases, of hearing distant sounds, of divining unexpressed thoughts of others, of seeing distant objects, or smelling mystical fragrant odours, and of understanding the language of beasts and birds. Hence the prophets all dived into futurity, the oracles declared future events, Jina understood *paśubhāṣā*, and Christ healed diseases and infirmities. So also Sanjaya saw the battles waged at Kurukṣetra from the palace of king Dhṛitarāṣṭra.

7. Overgain Prākāmya

Prākāmya is obtaining more than one's expectations, and consists in the power of casting the old skin and maintaining a youth-like appearance for an unusual period of time, as it is recorded of king Yayāti (Japhet or Jyāpati); and of Alcibiades who maintained an unfading youth to his last. By some writers it is defined to be the property of entering into the system of another person; as it is related of Śaṅkarācārya's entering the dead body of prince Amaru in the Śaṅkara-vijaya.

8. Subjection Vaśitvam

This is the power of taming living creatures and bringing them under control. It is defined also to be the restraint of passions and emotions as रागादिवशित्वम्, and likewise the bringing of men and women under subjection. This made Orphens tame the wild animals and stop the course of rivers by the music of his lyre, and gave Pythagoras (who derived it from India) the power of subduing a furious bear by the influence of his will or word, as also of preventing an ox from eating his beans, and stopping an eagle in its flight. It was by this that Prospero subdued the elements and aerial spirits with his magic wand, and Draupadī and Mahomed obtained the powers of stopping the courses of the sun and moon. The Magis of Persia are said to have derived their magical powers from the Māyis of India who first cultivated the magical art.

9. Dominion or **Īśitvam**

It is the obtaining of universal dominion either in this life or next by means of yoga, as it is recorded of Rāvaṇa, Māndhātā and other in the traditions. It is also said to be the attainment of divine powers, when the yogi finds himself in a blaze of light.

XIV. The state of a Perfect yogī

1. Authority of H. H. Wilson

When the mystic union is effected, he (the yogī) can make himself lighter than the lightest substance, and heavier than the heaviest; can become as vast or as minute as he pleases; can traverse all space, can animate any dead body by transferring his spirit into it from his own frame. He can render himself invisible, can attain all objects, become equally acquainted with the present, past and future, and is finally united with Śiva, and consequently exempted from being born again upon earth. (See Wilson's Hindu Religion p. 131).

2. *Ditto of Plato*

We find the same doctrine in Plato's Phaedrus where Socrates delivers a highly poetical effusion respecting the partial intercourse of the human soul with eternal intellectual *Realia*. He says moreover that, all objects which are invisible can be apprehended only by cogitation (yoga); and that none but philosophers (yogis), and a few of them can attain such mental energy during this life (जीवन्मुक्ति); nor even they fully and perfectly in the present state. But they will attain it fully after death; if their lives have been passed in sober philosophical training (ध्यानज्ञान). And that all souls enjoyed it before birth, before junction with the body, which are forgotten during childhood, but recalled in the way of reminiscence by association. The revival of the divine elements is an inspiration of the nature of madness (trance or ecstacy of the yoga). The sould becoming insensible to ordinary pursuits, contracts a passionate tendency to the universal. (Baine on Realism. pp. 6 and 7).

3. *Authority of Plotinus*

"It is ecstacy the faculty by which the soul divests itself of its personality. In this state the soul becomes loosened from its material prison, separated from individual consciousness, and becomes absorbed in the Infinite Intelligence from which it emanated. This ecstacy it contemplates real existence; and identifies itself with that which it contemplates." (Lewes. Hist. of Philosophy Vol. I. p. 389).

XV. Criticism on Yoga Practice

1. Disbelief in yoga

Notwithstanding all that we have said and the authorities we have cited in the preceding article on the efficacy of yoga, we find some scholars in Europe and many educated men in this country, are disposed to discredit the efficiency of yoga to effect supernatural results or to be good for any thing. We shall state some of these objections which will be found to bear their own refutation on the grounds of their misrepresentation and self-contradiction.

2. Its painful practices

Professor Monier Williams says that, "yoga system appears, in fact, to be a mere contrivance of getting rid of all thought, or at least of concentrating the mind with the ulmost intensity upon nothing in particular. It is a strange compound of mental and bodily exercises consisting of unnatural restraint, forced and painful postures, twistings and contortions of the limbs, suppression of breath and utter absence of mind. (Indian wisdom p. 103) (so also Wilson's Hindu Religion p. 132).

3. Its questionable Features

He then starts the question, "How is it that faith in a false system can operate with sufficient force upon the Hindu, to impel him to submit voluntarily to almost incredible restraints, mortifications of the flesh and physical tortures? How is it that an amount of physical endurance may be exhibited by an apparently weakly and emaciated Asistic, which would be impossible to a European, the climate and diet in one case tending to debilitate and in the other to invigorate?" (Ibid p. 104).

4. Their Illegitimacy

Professor Monier's statement of the existence of the aforesaid self mortifications and voluntary contortions of the limbs of the yogīs for two thousand years or since the invention of yoga philosophy, is open to refutation on the ground of there being no mention of them in the old systems of yoga inculcated either in the Vedānta or Patañjali's philosophy, or even in the Yoga-Vāsiṣṭha, as it is evident from the practices and processes of yoga we have already given before. Those processes are seen to be simply moral restraints, and no physical torture of any kind, and such moral restraints must be acknowledged on all hands, to be indispensible to the concentration of the mind on any subject of far less importance than the contemplation of the inscrutable nature of the Divinity.

5. *Abuses of Haṭha yoga*

The abuses he speaks of must be those of the arduous practices of the Haṭha-Yoga, which have been in vogue with pseudo yogīs of the later times, from their superstitious belief in bodily tortures as their best penance and only means, (as the author himself avows), "of their fancied attainment of extraordinary sanctity and supernatural powers." (Ibid). But such practices as have degenerated to deceptive tricks in this country, and are carried on by the cheating and cheated fools under the false name of yoga, present their counterparts also in the trickeries of the fanatics and fakirs under every form of faith on earth, without affecting the true religion or creating any misconception of the yoga doctrine.

6. *Sacrifice of the spirit*

In vindication of our spiritual yoga we have to say that it is no exoteric religion, and requires no bodily mortification or sacrifice in any shape whatever, as it is the usual practice of all forms of religion among mankind. The yoga is the speculative training of the human soul, and concerns the castigation of the spirit and not the mortification of flesh. It has nothing to do with the body which is of this earth, and which we have to leave here behind us.

7. Sacrifice of the Body

The universal doom of death pronounced on the original guilt of man, is not to be averted by physical death or any deadly torture of the body, as it is commonly believed by the bulk of mankind, to consist in bodily mortifications and sacrifices; but in the contrition and penitence of the spirit, and sacrifice of the soul as the only sin-offering for the atonement of our original and actual transgressions. The *Puruṣa-medha* sacrifice of the Veda which is misunderstood for the offering of a *male-being*, a man, a horse, a bull or a he-goat or male of any animal, meant originally the sacrifice of the human soul, or self-immolation of the *Puruṣa* or embodied intelligence to the Supreme Spirit, by means of its concentration into the same through the instrumentality of yoga abstraction. Dr. K. M. Banerjia's interpretation of the *Puruṣa-medha* as typical of the crucifixion of Christ, is more conformable with his christian view of the mysticism, than the spiritual sense of *self-sacrifice*, in which it is generally understood by the speculative Yogī and the philosophical Vedantist.

—VLM

VII

The Erotic cult in Vedas[1] the base of bhoga & yoga

THE GRATIFICATION & TRANSMUTATION OF VĀSANĀ[1A]

Desire to live one hundred years

According to Veda the standard age of a human being is one hundred years[2]. Human being is named *Puruṣa*—One who sleeps or resides in a *purī* : city or dwellings. It is city of human body consists of eight dwellings the five senses the mind, the intellect and the ego. Śrīmad-Bhagavad-Gītā calls this *Puruṣa* as *adhidaivatam* (8, 4). There *Daivata* means dwellings. The *Puruṣa* can sleep, rest or reside in this dwellings till their functions are well distributed. Īśāvāsyopaniṣad clearly says that *Puruṣa* should desire to reside in the body consisting of eight dwellings continuously performing the functions laid down in the *śāstras* (2) By doing so the soul is not contaminated by action and it is not contaminated by action and it is not bound by bondage of action.

Expression of humanpowers through desire

The individual soul, the person or the creature possesing intellect is a warehome of illimited powers. These powers express themselves in the forms of desires. The abstract desires adopt tangible form through action. So it is definite that no human being can do without thinking. That means that it can not do without wish, desire, expectation, longing or aspiration. God aspired in the beginning of the creation, 'I am one, Let me appear in innumerable forms[3]. Manusmṛti goes to the extent of saying that even the activities of eating and walking can not take place without desire, Whatever action an individual does is the result of desire[4] Thus the religions treatises declare that *yajñas,* worship, fasts and all other religions functions are the activities of desire.

Mr. Sigmund Freud propounded after lapse of centuries that libido (the sexual urge or instinct) was the main source of all desires and activities. According to him libido is the main instinct of human being. This instinct changes in the form of longing for various sensual gratifications and various individual activities i.e. libido is at the root of all the human activities.

Human effort of human beings

According to Vedic philosophy *Puruṣa* or individual soul is residing the eight dwellings which are the wasehouse of desires. There desire forces are distinct gods. Their wanton expression is this disregard. Their extravagance is default in the worship of the deities. The Indian thinkers regulated the innumerable outlets of these great forces in four channels and named them Puruṣarthas, the main achievements of human being. These are—1 Dharma (performance of duty), 2. Artha (earnings), 3. Kāma (satisfaction of legitimate desires) and 4. Mokṣa (liberation of soul). There are four main elements in human body—1. The physical body, 2. The mind, 3. The intellect and 4. The soul which is eternal, omnicient and free. The aforesaid four objects—*dharma, artha, kāma* and *mokṣa* are meant for these four elements—the body, the mind, the intellect and the soul. Earnings are necessary for maintenance of body. Mind is more subtle and posseses *Vāsanā* dormant desires of innumrable past lives. Satisfaction of those desires by legitimate means is necessary intellect is still subtler. Dharma (performance of legitimate duties) is necessary for its awakening or purification. *Mokṣa* is necessary for realisation of the soul as eternal, omnicient and free.

In the interest of all round development of a human being the Indian thinkers have earmarked fields for regulated flow of the forceful four channels of desires. Although *Puruṣa* resides in eight dwellings, yet in practice he actually functions in four fields.

These fields or divisions of human life are—1. Brahmacarya-Āśrama, 2. Gṛhstha-Āśrama, 3. Vāna-Prastha-Āśrama and 4. Sannyāsa-Āśrama.

Division of one-hundred year's life

Dividing the 100 years of the full life of a human being by four the period of each Āśrama comes to 25 years. When an individual fulfills his desires property in these four periods, he is liberated from the bondage of action. A human being in order to elerate his consciousness should study the Vedas : *aparā vidyā*, the basis of *dharma* in the first 25 years of its life. Sublimation of noncorporal subtle or cosmos is called *niḥśreyas* or cosmic welfare. *Dharma* is necessary for proper conciliation of course and subtle, science and spirituality. *Dharma* holds the two together. By observing the principles of *dharma* an individual develops hidden qualities. In these 25 years an individual studies 18 branches of learning and adopts a line for fulfilment of his desires by gaining proficiency in any one of these. The rules of his conduct have been laid down in Dharma-sūtras and Smṛtis. Thus an individual develops the capacity to maintain his integrated entity.

Meaning of the word 'Dharma

Though the Vedic literature contains four meanings of *dharma*—1. maintenance, 2. *yajña*, 3. virtue and 4. deed yet the fourth meaning is prominent. So in Ṛgveda text the fire utilized in *yajña*, the rain supporter of the universe, the sun the source of light and rain, Kubera the Treasurer of gods, juice, essence, chari, purchase, *yajña* and develish deeds have been expressed by the word *dharma*. But eventually the word *dharma* coventionally means yajña, gift, penance, study of religious literature etc.

Ability of holding consciousness

When the individual soul dwels properly in the first *āśrama*, it becomes capable of maintaining its intelleret or consciousness in order. In the vedas the duration of first *āśram* sliglitly varies. The young men and women who wanted to lead the life of a householder (*Gṛhastha*) gained the theoritical education of Sex-science and economics of Atharva-Veda in the first *āśrama*. You will be surprised to know that many women were *mantra-dṛṣṭṛ*-realizers of Vedic *mantras*. To mention some of them appeass to be necessary. The wife of Vasukra is the observer of 28th sūkta of 10th *mandala* of Ṛgveda-Saṁhitā. Similarly Aditi the daughter of Dakṣa is the observer of 72nd *sūkta* of 10th maṇḍala of Ṛgveda. The 25th *Sūkta* of 5th Kāṇḍa of Atharva-Veda deals with science of pregnancy. A lady named Bārhatsāmā has been mentioned as well-versed in this science in the 9th *mantra* of this *sūkta*. By observing the context it can be definitely said that this lady had gained proficiency in the procedure of sex-science in order to lead the life of a house-holder smoothly.

Satiation of desires & massiva piṇḍa

The sex-science leads to satiate psychic urges. The five senses of knowledge and the five senses of action are the associates of psyche and they exist in the same body. So the mind of Vedic Indians was drawn to the internal ingredients of body in that hoary past. The 2nd sūkta of 10th kāṇḍa of Atharva-Veda describes the various limbs of the body. The description is clear and systematic. It mentions heals, muscles, anklets, bones, fingers, holes, knees, knee-caps and the two thighs. Thereafter it mentions trunk, waist, chest, ribs, neek, breasts, shoulders, back bones, callarbones, arms, the seven holes in head (2 ears, 2 nostrils, 2 eyes and mouth), jaws, head, brain, tongue, mouth bones, scullbone and jaw-frame. 'Pṛṣtīḥ' means the back bone and the small joints forming it. The backbone consists of 17 joints. Each joint has two shoots one on either side. Thus the number of these off-shoots is 34. These joints have also been expressed as Keekasas[5]. This word sometimes indicates the upper portion of the backbone[6]. The word 'Aneeka' indicates backbone[7] and the backbone behind the chest[8].

Similarly there are 7 parts in the neck[9]-breath tube, the tube formed ring-like softboans under the skin etc. The number of *jatru : soft* bone tissues has been mentioned as eight in śatapatha-Brāhmaṇa 12, 2, 4, 11. There the number of bones in human body is mentioned as 360[10], 15 bones in neck, 134 bones in Anuprastha-pravardha (Karūkara) and the fifteenth one exists in the middle which contains vitality (semen). Śatapatha-Brāhmana contains even more wide description.

In Yajurveda-Saṁhitā text[11]—There is description of not only one structure but also of small hairs on the body, skin, flesh, bones, marrow, liver, lung, kidney, gall-bladder, intestines, rectum, spleen, navel, stomach, Vaniṣṭha, female organ of generation, male generative organ, mouth head, tongue, excretive organ, hair, eyes, eyelashes, eyebrows, nose, the air causing circulation of blood, the hairs inside the nose, ears, trunck, the front part of the lower limb below navel, beard and hair etc. There is another description[12] which mentions voice, mind, fingers, limbs, arms, hands, chest, neck, waist, thighs, the middle part of the arms, knees, navel, female generative organ, testicles, the hind muscular part below the knee, feet, the soft hairs on the body, and marrow etc. Thus by studying the Vedic literature the young men and women of ancient India gained knowledge of human body and its parts automatically knowledge of outer and internal parts of the body is necessary before the study of sociology and psychology. The Upaniṣads describe 72 thousand nerves of which ten are main. The Yogies tell that the ten rivers mentioned in Ṛgveda 10, 75, 5, are these ten nerves—1. Iḍā in the left portion of the body, 2. Piṅgalā in the right portion, 3. Suṣumnā in the middle, 4. Gāndhārī in the left eye, 5 Hastijihvā in the right eye, 6. Yaśasvinī in the left ear, 7. Pūṣā in the right ear, 8. Alambuṣa in mouth, tongue and lips etc. 9. Kuhū in the front portion below the navel, the Svādhiṣṭhāna Chakra and 10. Śaṅkhinī in the Mūlādhāra Chakra[13]

Internal & external body structure & feeling of nerves

In Vedic times the young men and women were imparted a thorough knowledge of susceptibilities of nerves during the course of Vedic studies. They knew exact location of a particular nerve in each part of the body and the physical and psychic changes which take place due to touch of hand etc. The treader of either path of Bhoga (Satiation of senses) and Yoga (communion with the supreme) could realize divine bliss by awakening there nerves.

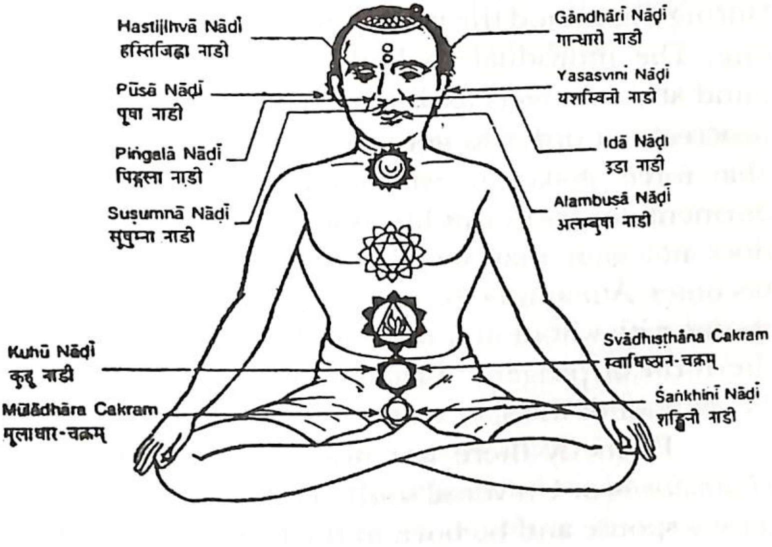
Three kinds of nerves are spread all over human body—1. The nerves which circulate blood, 2. sense-nerves and the nerves controlling muscles. All these nerves are controlled by Prāna (Breating power) Shiva-Svarodaya 41. There three nerve systems are Iḍā, Suṣumnā and Piṅgalā or Gaṅgā, Sarasvatī and Yamunā respectively. These Gaṅgā and Yamunā are indicated as *Sitā* (the bright fortnight and *Asitā* (the dark fortnight)[14]. Propounds that the individual who dips his mind at the juncture were *Sitā* (*Iḍā*) and *Asitā* (*Piṅgalā*) go in Suṣumnā realizes infinite bliss or self-satiation. It should be kept in mind that Suṣumnā nerve starts from the brain and passing through the backbone reaches its end at Mūlādhāra Cakra. In the middle it spread

The table of nerve-system

S. N.	River	Nerve	Location	Function
1.	Gaṅgā	Iḍā	Left part of the body (left nostril)	Blood circulation
2.	Yamunā	Piṅglā	Right part of the body (right nostril)	nerves controlling the movements of limbs
3.	Sarasvatī	Suṣumnā	Middle part of the body (Anāhata cakra and Maṇipura cakra)	sense nerves
4.	Śutudrī	Gāndhārī	left eye (centre between eye-brows	Fine sense nerves to keep the limbs
5.	Paruṣṇī	Hastijhvā	right eye (Ājñā Cakra)	warm
6.	Marud-vṛdhā	Pūṣā	right ear (cheek)	Metabolic force
7.	Ārjikīyā	Yaśasvinī	left ear (cheek)	Common sense nerves
8.	Asiknī	Alambuṣā	Mouth, tongue, lips etc	ductless glands
9.	Vitastā	Kuhū	Generative part (Svādhiṣṭhāna)	Nerves spread over muscles and skin

10.	Suṣomā	Saṅkhinī	Mūlasthāna (Mulāḍhāra)	Fine nerves controlling the tongue, eyelashes etc.

दशविधनाडीचक्रम्
TEN VEINS


Hastijihvā Nādī
हस्तिजिह्वा नाडी
Pūsā Nāḍī
पूषा नाडी
Piṅgalā Nāḍī
पिङ्गला नाडी
Suṣumnā Nāḍī
सुषुम्ना नाडी
Kuhū Nāḍī
कुहू नाडी
Mūlādhāra Cakram
मूलाधार-चक्रम्
Gāndhārī Nāḍī
गान्धारी नाडी
Yasasvini Nāḍī
यशस्विनी नाडी
Idā Nāḍī
इडा नाडी
Alambusā Nāḍī
अलम्बुषा नाडी
Svādhiṣṭhāna Cakram
स्वाधिष्ठान-चक्रम्
Śaṅkhinī Nāḍī
शङ्खिनी नाडी

Transmutation of the mind

This is a very brief description of nerve system. Wide description can be produced from the Vedic literature about the nerves existing in thumb, knee, the muscular part of the legs below knee, waiste, buttocks, navel, armpit, neck etc. It can also be described as to what kinds of physical and mental changes result from their touch or meditation.

Fulness-illuminating creation of human being

Advent of adolescence causes certain physical and psychic changes. Development of male and female symbol is natural.√Yu verbal root is at the root of the words young youth, *yuvatī* and *yoni* etc. This root means to join, to separate, to attract and to repel. During this period the mind longs to unite with some one. The individual soul identifies itself with the mind and so it feels itself to deficient. So it wants to procreate in order to get sufficiency. An uncontrolable force shakes it, without annihilation of the dorment desires of this life as well as previous lives it does not gain that sublime mental state where it becomes Ātmārāma or self-satiated. So it wants a spouse with whom may unite and reproduce itself in the form of progeny. Bṛhadāraṇyakopaniṣad (1, 4, 17) expounds this fact well—

Formerly there was none other than *ātman* (*Parmātman* or Universal soul). 'He wished that I may have a spouse and be born in the form of progeny. I may have wealth and then may do work'. That is all the desire, none gets more than this despite of wishing more. It is why even now a single man desires that I may have wife, then I may be born in the shape of progeny and I may have finances and then may do work. So long as he does not get any of these he thinks himself to be imperfect. He gains perfection in this way that mind is its *Ātman*, Voice is spouse, Breath-power is progeny and eyes are human finances because he has the knowledge of human wealth such as cows etc. with these eyes. The ears are celestial wealth because it with these that he hears heavenly wealth. The body is his work because he works with it. This *yajña* is perfect, its paraphernalia is perfect, the *puruṣa* is perfect and the entire existence is perfact. He who realizes this achieves all.

The emblem of Vedic sex-science

Now the question arises whether there was any treatise in Vedic period on such an impartant subject? Whether the Ṛṣis imparted knowledge of Sex-science to young men and women just like the eighteen branches of learning like ethics etc?

During Vedic period we find three schools of sex-science. There were three teachers of this science formerly. 1. Aruṇa the Brahmin of Kūru-Pāñcāla; 2. Uddālaka Āruṇi, the son of Aruṇa and Āruṇeya, the son of Uddālaka[15] Undoubtedly there has been a long tradition regarding the study of this science. Some remnants of that very tradition are found in Upaniṣads[16] This teaching of sex-science in Upaniṣads is based on the Vedic texts. The teaching of sex-science is scattered in the Vedic texts at each step. Methods of stories, examples and similies have been adopted to throw light on sex-science. It was impossible to neglect this important aspect of life which is the basis of supreme welfare.

The fourth Brāhmaṇa of sixth chapter of Bṛhadāraṇyakopaniṣad teaches the science of procreation. The only object of this teaching was to beget good progeny. Hence proper education of its procedure was deemed necessary. Its third Mantra says that a man who marries without getting proper education of sex-science his entire virtue is taken by his spouse. This means that an individual incompetent in sex-science is unsuccessful in married life. This Mantra also throws light on physical aspect of woman's body. A man well-versed in sex-science controls the virtue of woman. This means that he satisfies all the sexual desire of woman who is embodiment of happiness i.e. The object of sex-science is through satiation of sexual intercourse after getting proper knowledge of sex-scieņce attains that very virtue which is attained by a person by performance of *Vājapeya Yajña.*

Brhadāraṇyaka propounds forcefully that a person who enters married life without being acquainted with the sex-science named *Adhopahāsam,* he is disgraced in this world as well as the other[17] During Upaniṣadic period three *Rsis* have laid stress on this proper education—1. Uddālaka the son of Aruṇa, 2. Nāka, the son of Mudgala and 3. Kumāra Hārita[18]

Sex-science for pleasure of the couple

The Upaniṣads propound various methods

under sex-science in order to attract the wife for sexual intercourse.

In 6, 2, 13 of Bṛhadāraṇyakopaniṣad the *Ṛṣi* says that spouse is the fire, the male generative organ is *Samidhā*, the female generative organ is the flame, the sexual intercourse is the burning charcoal and gleam of bliss are the bright rays. Thus the oblation of semen results in the shape of progeny. How the fire is to be kindled. The *Ṛṣi* says that for this the affection of the spouse is necessary. As a she-deer pierced with a poison-tipped arrow is wounded and swoons, similarly the spous should be excited[19] The fire must be aflame. Otherwise this fire sacrifice will bear no fruit as an oblation offerred in ashes.

The Pāraskara-Gṛhyasūtra (6, 3) instructs that the hand of the bride should be taken in hand by the bridegroom along with the thumb. Definitely it contains the secret of sex-science. Thereafter there are instructions for gaining power for procreation, begetting a male progeny to live an affectionate life, to remain lustrous and reciprocal well-wishing.

The Āpastamba-Gṛyasūtra (2, 13) expounds the secret of thumb catching. If one desires to beget only sons he should catch the bride's thumb only. All the soft hairs on the thumb should remain upward i.e. the soft hairs on it should also be get touched to some extent. This indicates the nerve in the thumb which on being pressed causes physical and psychic changes and results in exudation from the ganglions the juice capable of causing the birth of son.

Descending series of passing hands over

You may have seen that in excercising hypnotism the hypnotizer passes his hands over the limbs of the object from tip to toe. The Bṛhadāraṇyakopaniṣad expounds that according to sex-science all the limbs of the spouse should be passed over for *yajña* in the form of sexual intercourse that that lust of the lady may be aroused to the full. This *Upaniṣad* instructs that on the body of the bride should be passed hands over thrice from tip to toe[20] Thus the male and female are sexully satiated. But for this blissful comunioun the knowledge of nerves and their delicate offshoots in necessary in order to rub them properly and tet the desired result. Bṛhadāraṇyakopaniṣad refers to Sonīvalī the sixteenth ray of the moon. The *Upaniṣad* says that this ray remains with the woman (wooed by man). The *upaniṣad* further propounds that the men who really want sexual bliss should know the lunar and solar rays existing in the woman's body. This secret has been delicately indicated at the end of exposition of sex-science.

Five arrows of Kāmadeva : cupid

Later woman has been mentioned as embodiment of sweet voice. Sweet voice works as arrow of

Kāmadeva : lust. The mind becomes drenched on hearing it. This arrow penetrates man's heart by entering his body through ears. Vocal music has been used to make voice most sweet. Dance and instrumental music are its associates. The Trio is called *saṅgīta.* A lass was grown up in his father s house. Education was not a taboo for her. Gārgī, Vācaknavī mentioned in Āśvalāyan-Gṛhya-Sūtra (3, 4, 4,) is an example. She used to participate in philosophical debates. The lass were taught dance and music because these learnings were regarded as their special sphere[21]. In Kauṣītaki Brāhmaṇa 29, 5. The trio has been named an art. Laṭyāyana-śrauta-sūtra 4, 2, 4, 5 mentions a lute named Piśīla. It indicates a kind of lute made by wires on a wooden base. The girl became attractive on account of her sweet voice and beauty. For a *brahmcārin* led though dance and instrumental music was not permissible but vocal music was not forbidden.

The third arrow of Kāmadeva : lust has been indicated in the form of passing of hands over the limbs, catching the thumb and common touch. Now smell is the fourth arrow of Kāmadeva and the nose is its instrument. Atharva-Veda mentions a divine damsel named Pramandanī. Originally this word denotes some sweet-smelling creeper. Some particular limbs of men and women emit various kinds of exciting smells. These are also helpful in reciprocal attraction of the two sexes. The Vedas do not mention any artificial smell. The lasses have been classified on the basis of corparal smells.

In kissing the couple gets a chance to experience relish and smell along with touch. Various natural smells are relished through mouth and the nerves existing in the lower lip and tongue excite the ganglions to emit relish, Bṛhadāraṇyakopaniṣad 6, 4, 21 instructs to pass hands over the limbs in addition to joining mouths—'मुखेन मुखं सन्धाय'.

The five arrows of Kāmadeva : lust— 1. word, 2. touch, 3. beauty, 4. relish and 5. smell pierce the heart through ears, skin, eyes, tongue and nose. Atharva-Veda mentions these arrows of Kāmadeva clearly. There the man prays to Kāmadeva, the god of lust to send his arrows to his beloved. There the lover prays that the Kāmadeva, god of lust may cause so much lust-anguish that you may not sleep and may remein sleepless changing sides on your soft bed. The harsh arrows of Kāmadeva, god of lust may pierce your heart.

O beloved! your resolve of sensual satiation may pain you like an arrow. The kind part of that arrow is psychic pain. Lust may pierce your heart with such an arrow[22].

The Cupid's arrows dry the spleen. Her eyes are very delicate yet incendiary. O beloved! I pierce your heart with the arrows[23].

O beloved! pierced with arrows of Kāmadeva causing combustion and grief, with dried mouth unable to express your heart-felt grief proceed hastily to me set aside love-quarrel, be sweet-tongued, be favourable to me, surrender to me and satiate my desires[24].

O beloved! I goad you with Kāmadeva's lash in such a way that you may leave your mother and father, come me and submit to my wishes[25].

O Mitrā-varuṇa! remove self-consciousness from this beloved's heart so that she may lose self-control and may submit to me[26].

Suppression of Kāma-Vāsanā is inappropriate

According to Freud it is on account of undue suppression of sexual desire that many kinds of disturbances occur in individual and social life of a man. The man does not want to admit his animal desires but despite his non-admission his nature does not renounce the animal desires. He tries to hide them from himself as well as from the society. Thus he deceives himself and the society. This deceiving mantality contains sin.

Artha & Kāma surrounded with Dharma & Mokṣa preclusive & illusion

The Vedic literature does not order to suppress Kāma-Vāsanā : sexual desire but admits it respectfully by giving a form of sacrifice. It has already been expounded that finace is necessary to satisfy corporal needs and sexual satiation is necessary to satisfy mental longing. Both are important in human life. Hence both have been bracketted with *dharma* (duty) and *mokṣa* (self enancipation) as if these two important objects of life have been protested in a chest. Duty and emancipation are their protectors and are the two definite devices to restrain a man from going astray. Similarly sex-science also restrains a man from going astray. It relats to psyche. So it is psychology also.

Choosing of bride & bridegroom are reciprocal

Āpastamba-Gṛhya-Sūtra 1, 2, 1 clearly says that a man should choose a demsel congeneal to his eyes and mind. Even she might have some fault or betrothed, there is no harm in accepting her. If the damsel has all good qualities but is not to the liking of the man, she should not be accepted. Similarly according to Āpastamba-Gṛhyaśūtra 1, 20. The damsels also were attracted by the quilities of a man's character, learning, health, good relationship etc. and married the man of their liking. Good qualities were like reciprocally. Ṛgveda-Saṁhitā 1, 112, 10; 1, 116, 15 refers to bravery of Viśpalā. Reciprocal liking for young men and women were inevitable in marriage according to Pāraskara-Gṛhya-sūtra 8, 8. Otherwise there are abundant examples of damsels passing unmarried life in their father's house[27].

Āpastamba-Gṛhya-sūtra 1, 11 forbids indifferent damsel. But a damsel possessing good virtues was chosen by a virtuous, learned young man of character[28]. But Mānava-Gṛhya-sūtra propounds the attraction of wealth, wisdom and good relations also. Study of sex-science was necessary for a damsel so that she might discriminate between proper and improper and she could not be deceived.

Happy conjugal life by study of sexual science

If a young lady has studied sex-science she can lead happy conjugal life. She has the knowledge about what to do and not to do. Ṛgveda-Saṁhitā 10, 10, 1 contains Yama-Yamī dialogue. Yamī wants conjugal relationship with her twain brother Yama. She had studied Vedas. She quotes the example of Prajāpati's contact with daughter. But Yama had not the discrimination to understand the allegory of the Sun and Uṣā (dawn). She was unable to control the velocity of uncontrolable passion. Yama had got discrimination. He knew that conjugal relationship between real brother and sister is not permitted[29].

Yamī asks him to attune his mind with her's[30]. Yamī argues that conjugal relationship means to sleep together. We both twain brother and sister have already slept together in mother's womb. So our conjugal life is God-made. Yamī say's that none will know our conjugal relationship. Yamī again says to Yama 'You should express your desire for me so that I may expose my body to you without any hitch. We both will be the two wheels of the chariot of duty, wealth and lust'. Yama replies, Divine spies are roaming day and night. You are causing me pain with your intolerable talk. You should match some other youth than me, Yama prays for virtue from day and night and lustre from the sun so that Yamī may choose a spouse other than her brother.

Yama again says to Yamī, you should desire some other youth who should be strong like a bull. You may offer your arm as his pillow. But Yamī was swooning with lust being pierced by the five arrows of Kāmadeva. She said, "I have been praying you for long, Despite being my brother you not retrieving my pain. Please assimilate me in your self". Yama said, "It is a sin. Your brother does not like to do so". Yamī in order to arouse his manliness, assaulted vocally, 'Yama, you are weak and pitiable. It is possible that your mind is attuned to some other damsel'. 'But Yama well-versed in sex-science remained steady. He spoke, 'Sister Yamī, you should attach some other youth. As a creeper embraces a tree you should attune your mind with him and surrender to him. That man may also attune his mind with you. Thereafter you make him happy and both be sexually satiated.

The husband does not die crippled

For realization of real conjugal bliss also a damsel requires the knowledge of sex-science. She should be well-versod in art of sexuality and sweet-tongued. Her arms and fingers should be supple. In Ṛgvedic period a woman was so much well-versed in sex-science that her husband did not die crippled. In order to attract her husband she remained well clad (Ṛg-10, 71, 4; 10, 91, 13).

Discrimination between proper & improper

The virgin remains unaware of her beauty and youth prior to advent of adolescence but as soon as she puts her step on the thereshold of a dolescence a tumult takes place. She is unable to sestrain herself. She exposes her limbs[31]. But the celibate who has observed *brahmacarya* : celibacy remains undisturbed. Impati-ence is natural in a damsel[32]. By study of sex-science she develops the capacity to discriminate between proper and improper. Thus the bachelor and virgin used to enter conjugal tie after proper education of sex-science.

Well-versed in handicrafts

The eighteen branches of learning furcated into numerous branches of arts and handicrafts. During the Vedic era the maidens were also well-versed in handicrafts. Vājasaneyi-Saṁhitā text and Taittirīya-Brāhmaṇa mention Añjanakārī a woman who prepared eye-ointment. The maidens were expected to have the knowledge of agriculture as well as herbs. Atharva-Veda and Ṛgveda-Saṁhitās expound the preventive methods against ailments. It was due to knowledge of all these handicrafts that she saved her husband from a crippled death. The maidens span thread and wove cloth also[33]. Later on these handicrafts became the sources of livelihood also.

The youth chose the maiden and the maiden chose the youth. If a youth was attracted to a married lady due to her virtues, he was told to choose another maiden residing in her father's house. He has been ordained to choose a maiden with robust rump[34].

At the time of matrimonial tie the bridegroom says to the bride, "I catch hold of your hand till you get old. The gods have bestowed you on me for household[35]. May all the gods make our hearts painless and may bring to light all the Vedic and worldly objects. May Mātariśvan attune our hearts, May Sarasvatī bestow fruits on us[36].

The bridegroom steps into a new surroundings. She detaches her mind from one surrounding and attaches it to the other[37]. Pūṣan helps with his hand the bride to side the van[38]. O bride, may Pūṣan and Aśvinī-kumāra take you to your husband's house. The bride is instructed to gain the favour of the house inmates and behave properly with the servants etc[39]. By relinqhishing her attechment to her mother's house her kith and kin and the husband's mind in attuned to her.

The bride's chariot reaches heaven

When Sūryā bride went to her husbands house her mind was the chariot, the sky was its hood and the Sun and the Moon were the bulloks drawing it[40]. This Ṛc expounds the bride has to perform the life's journey with her mind-chariot. Her both ears are its wheels, They grasp the husband's virtues[41]. This indicates that she should have sufficient knowledge about her husband's virtues. She should conduct the household in such a way that the husband may always be praising her. Thus the bride's chariot will go upto heaven ie the chariot of household will reach heaven, The household will become a heavenly abode. Such a bride well-versed in sex-science is called *sumaṅgalī* (Auspicious lady). The neighbours of her father-in-law's house come to have a glimpse of such an auspicious bride. They get her glimpse and return home after bestowing on her blessings of a happy life[42] with a restrained mind she gains the favour of her mother-in-law, father-in-law, sister-in-law and brothers-in-law. She wins their hearts[43].

Together Ardha-nārīśvara

Later on, the couple put to test on the touchstone of conduct those techniques of conjugal happiness, progenial prosperity and pain-prevention which they had studied in the prime of their life. The couple resembles a year which consists of 360 days and 360 nights. Though apparently they are two distinct entities yet actually they are one and inseparable. They supplement each other. The two bodies are joined together in the form of Ardhanārīśvara consisting of two symmetrical parts, of which the right portion is manly and the left portion is womanly[44]. Both mix together like sesamum and rice, like milk and water and become one and inseparable. Mithuna or couple means the two (man and woman) joined together. Such a couple is never old.

Every individual possesses both the qualities of a man and a woman. So every man can chang into a woman and every woman can change into a man. If a lady is very much sensitive about manly qualities and increases them with her will power, her womanhood can gradually convert into manhood. Thus she will gradually develop beard and mousta-ches and after a mild operation the lady can adopt the form of a man. This process applies to a man also. In this age many such convertions have been brought to light. In olden times such changes took place in IIa and Śikhandin etc. If a man or a woman stands and a vertical straight line is drawn just in the middle, the body will be devided into two symmetrical parts. The right side denotes manhood and the left side indicates womanhood. As positive and negative elements are invariably required for a circuit of electricity so for an integrated personality of a man or a woman both positive (hard) and negative (soft) elements are unavoidable. In Indian culture the intergation of the two elemants has been established in the form of *Ardha-nārīśvara* (half Śakti and half Śiva).

It is why the nerve existing in the left nostril is called *Iḍā* or moon-nerve. As it consists of soft feelings it indicateds womanhood. Hence a foetus existing in the left womb of a lady, praduces a girl. The nerve existing in the right nostril is called Piṅgalā. It is Yamunā the daughter of the sun. It is called sun nerve. It is called manly nerve due to its containing strong feelings. Thus the right portion indicates manhood. The foetus in the right womb of a lady is definitely a son. It will be clear on minute observation that the left portion of a person is a little lean and low. The left eye, left hand and left foot are minutely a little shorter.

It is why in Indian culture a man covers his left shoulder with a fine cloth. To cover or to protect the soft portion is necessary. The left portion is easily affected with cold etc. It is why the ladies wear ornaments in left nostril and not in the right one. The men while wearing a *Dhotī* fully cover the left leg and leave the right leg partly covered. But after laps of a long time the man have forgotten this fact and sometimes do it's contrary. Similarly the women of Southern India have started to bear ornaments in right nostril or right ear obbviously.

The bride is not a novice to this union, soma, Gandharva existing in her body and fire at the time of going around enjoy the virgin. The bridegroom is her fourth mate[45]. But she gets corporal experience of conjugal life with this fourth mate alone[46].

Another *Ṛc* of Ṛgveda-Saṁhitā propounds that Gandharva enjoys the virgin first and thereafter hands her over to Agni. Agni : fire hands her over to Soma[47]. It is called *Agni-ṣomīya* and *Śrīmantha* too. According to Ṛgveda-Saṁhitā the bride bears progeny with the blessing of Agni[48]. The husband arouses all these gods residing in the wife's body. They inspire her to submit to her husband[49]. Then the fire aflame is capable of grasping the *Samidhā* (the sacrificial fuel). Burning coal and sparks emit there from[50]. The generative part of the spouse is the place of worship for the husband. Brahmā the master of creation has created in the form of a sacrificial altar containing fire for the sacrificer husband[51]. To offer oblation at proper time and place is the duty of the householder. The oblation in the form of semen emits form heart nerve which is called *Suṣumnā*[52]. Those have proper knowledge of function of this nerve, control the oblation and save it from being destroyed. The sacrificer householder should pat generative part smoothly which is the place of sacrifice, kiss mouth with mouth[53] pass hands over the other limbs politely, should separate thighs and offer the oblation in the form of essence[54] Ṛgveda-Saṁhitā 10, 84, 16. expounds the condition of a man who is unable to perform this sacrifice.

In vedic age some damsels liked roaring at the time of such an offerring. Indrāṇī says—"O Indra, you sport with me as a roaring bull with sharp horns sports with cows.[55] Later the learned persons gave it a particular name. In Ṛgveda-Saṁhitā at several places the sacrificer householder has been called a Vṛṣa : bull who rains or irrigates. This irrigation or sacrifice resulted in the birth of a son[56]. The young ladies who gave birth to sons were given blessings[57]. In Ṛgveda-Saṁhitā different devices have been propounded to beget sons or daughters[58]. To make them learned[59], to obtain white, brown, yellow etc. colour and span of life[60].

Though an allegory has been propounded in Ṛgveda-Saṁhitā about a year consisting of 12 months : 10 sons, 11th husband, 12th wife, yet the purpose of sex-science or generation-science is served by the birth of one son only[61].

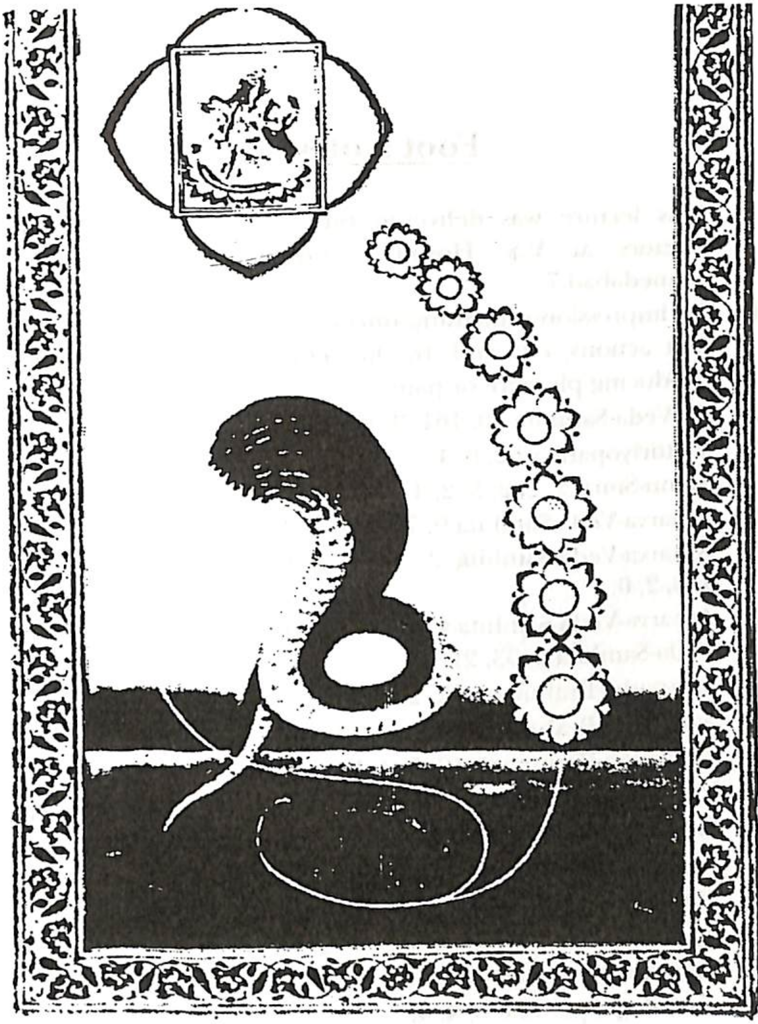
Thoughts for family planning

The sex-sacrifice may remain fruitless if the husband wants so. Bṛhadāraṇyakopaniṣad (6, 4, 10) lays down a process by which the man could control the birth. If he wants that the wife may not conceive despite of sexual intercourse, he should join his mouth with hers he should uphale after inhaling and chant the prescribed *mantra*[62].

During Vedic era the damsels had to learn the conduct to be at good terms with co-wives. On begetting progeny or on other accounts psychic tension might arise in a family, flames of anger might emit from the eyes of wives. Hence they might be harmful to cattle and harm the husband by producing coward sons. Ṛgveda-Saṁhitā (10, 85, 44) instructs them to be well-wisher, bright beneficial to husband and produce brave sons.

Kaivalya : absolute unity or happiness

Thus the individual soul residing in the eight abodes should rise above the Vāsanā : desires of this life as well as the previous ones and should achieve emancipation after sacrificing the body (Assets) into mind (sex), the sex into wisdom (duty), the wisdom into self and self into super consciousness. Mokṣa is necessary for realisation of the soul as eternal omnicient and free. Lord Kṛṣṇa says—The senses are superior to body, the mind is superior to senses, the wisdom is superior to mind and self is superior to wisdom.



Foot Notes

1. This lecture was delivered on 24.12.1982 for Medical Doctors at V.S. Hospital Auditorium, Ellis Bridge, Ahmedabad-7.

1A. An impression remaining unconsciously in the mind from past actions, etc. and, by the resulting merit or demerit producing pleasure or pain.

2. Ṛg-Veda-Saṁhitā 10, 161, 3; 10, 161, 4.
3. Taittirīyopaniṣad 2, 6, 4.
4. Manu-Smṛti 2, 2; 2, 3; 2, 4.
5. Atharva-Veda-Saṁhitā 9, 7, 5 and 9, 8, 14.
6. Atharva-Veda-Saṁhitā 2, 33, 2 and Śatapatha Brahmaṇa 7, 6, 2, 0.
7. Atharva-Veda-Saṁhitā 4, 14, 8 or particularly waist (Atharva-Veda-Saṁhitā 2, 33, 2).
8. Śatapatha-Brahmaṇa 12, 24, 12.
9. Śatapatha-Brahmaṇa 12, 2, 4, 12.
10. Śatapatha-Brahmaṇa 10, 5, 4, 12.
11. Vājasaneyī-Saṁhitā 19, 81-93, Maitrayaṇī 3, 11, 9 and Kath. 3, 8, 3.
12. Vājasaneyī-Saṁhitā 20, 5-13.
13. Shiva-svarodaya 38-40.
14. Ṛg. 10, 95.
15. Chāndogyopaniṣad 5, 3, 1.
16. Chāndogyopaniṣad 6, 4, 4.
17. Bṛhadāraṇyakopaniṣad 6, 4, 4.
18. Bṛhadāraṇyakopaniṣad 6, 4, 4.

19. Bṛhadāraṇyakopaniṣad 6, 4, 9.
20. Bṛhad. 6, 4, 2; Āpastamba 2, 5.
21. Taittirīya-Saṁhitā 6, 1, 6, 5; Maitrāyaṇī-Saṁhitā 3, 7, 3; Śatapatha-Brāhmaṇa 3, 2, 4, 3-6.
22. Atharve-Veda-Saṁhitā 3, 25, 2.
23. Atharvaveda-Saṁhitā 3, 25, 3.
24. Atharava-Veda-Saṁihitā. 3, 25, 4.
25. Atharva-Veda-Saṁhitā 3, 25, 5.
26. Atharva-Veda-Saṁhitā 3, 25, 6.
27. Ṛgveda-Saṁhitā 2, 17, 7; 8, 21, 15; 10, 37, 3.
28. Lalita-Vistara 14, 36.
29. Ṛgveda-Saṁhitā 10, 10, 2.
30. Ṛgveda-Saṁhitā 10, 10, 3.
31. Ṛgveda-Saṁhitā 10, 123, 10.
32. Ṛg. 1, 179, 4.
33. Pāraskara-Gṛhyasūtra.
34. Ṛg. 10, 85, 22.
35. Ṛg. 10, 85, 36.
36. Ṛg. 10, 85, 47.
37. Ṛg. 10, 85, 28.
38. Āśvalāyana-Gṛhysūtra 1, 8, 1.
39. Ṛg. 10, 85, 26.
40. Ṛg. 10, 85, 10.
41. Ṛg. 10, 85, 11.
42. Ṛg. 10, 85, 33.
43. Ṛg. 10, 85, 46.
44. Ṛg. 10, 85, 40.
45. Ṛg. 1, 66, 4; 10, 85, 41.
46. Ṛg. 10, 85, 40.
47. Ṛg. 10, 85, 41.
48. Ṛg. 10, 85, 38.
49. Ṛg. 10, 85, 37.

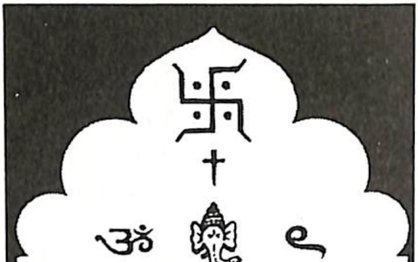
50. Bṛhadāraṇyakopaniṣad 6, 2, 13.
51. Bṛh. 6, 4, 9.
52. Bṛhadāraṇyakopaniṣad 6, 4, 9.
53. Bṛhad. 6, 4, 9.
54. Bṛh. 6, 4, 21. Ṛgveda-Saṁhitā 10, 84, 16.
55. Ṛg. 10, 86, 15.
56. Bṛhad. 6, 2, 13.
57. Ṛg. 10, 63, 15.
58. Ṛg. 10, 85, 42.
59. Bṛhad. 6, 4, 17; 6, 4, 18.
60. Bṛhad. 6, 4, 14; 6, 4, 15; 6, 4, 16; 6, 4, 11.
61. Kullūka-Bhaṭṭa's commentary, Manu-smṛti 3, 45.
62. Bṛhad. 6, 4, 10.

VĀGYOGA : KUṆḌALINĪ MEDITATION

Vāgyoga means the union of the subtle most level of the speech or sound. It consists of two branches : 1. Parā and 2. Aparā. The first Parā or Turīya, the fourth level of the Mantra, the state of the soul is itself beyond the senses and mind. Second, Aparā, the spiritual and other sciences. The Vedic Ṛṣis accepted the creation of the cosmos from the speech or sound as well as in the Old Testament. The New Testament (Bible) says—"Before God created the worlds the Verb existed. Before, the verb was with the God and the Verb was God. God did everything by the Verb. In the Verb is the life and light" (St. Jonn 1.1-5).

The unified field of the sound is the Verb. It is the fourth and fifth state of the vibration called 'Vāgyoga': Śabda-Brahma or Kuṇḍalinī, the sound-God in Indian philosophy. The sound is of six kinds—1. Beaten gross sound; 2. Beaten subtle sound; 3. Unbeaten sound; 4. Celestial sound; 5. Superconscious sound and 6. The greatest superconscious sound.

No activities can be done without first two sounds, which depend on the other four. The subtle sounds are elements beyond the senses and are more powerful and cover more area than the gross one. The first four sounds merging gradually into their subtle sources beyond senses and mind become much more powerful excessively closed to the super-consciousness. The Mantra chanated with loud gross sound gets powerful while it is becoming subtle and merged into the unbeaten sound in the heart by meditation. The unbeaten sound merges into the celestial sound in the Maṇipūraka Chakra, where are connected seventy two thousand nerves to the navel. The celestial sound merges into its source, superconscious state of Śabda-Brahma or Kuṇḍalinī, which is the source of all sounds: Mantras and knowledge. It is explained in Ṛgveda Saṁhitā that the gross and subtle sounds being purified gradually merge into Śabda-Bahma or Kuṇḍalinī, the unified field or the eternal source of energy, peace and bliss. It is called Vāgyoga.


Malice
Curse
Grievance
Fear
Delusion
Confusion
Laziness
CONSCIOUS
SUBCONSCIOUS
UNCONSCIOUS
Pure Knowledge
Salvation
Peace
Bliss
Discrimination
Balanced Wisdom
Sciences
Memory
KUNDALINĪ POWER

Through this Śabda-Brahma, Meditators can go to the Turīyātīta state of 6th sound, the greatest superconscious state, salvation. When meditators return back from the Kuṇḍalnī, having charged their energetic battery, to the gross voice. they become successful to improve their life. The

Kuṇḍalinī, new word, took the place of Vāgyoga after first century A.D.

Energetic technique helpful to raise Kuṇḍalinī up

We consist eight bodies including the gross physical body. Those are 1. gross, 2. Prāṇic, 3. energetic, 4. mental, 5. Pure mental and, 6. Intellectual bodies. Our these six bodies are full of (a) Tamas (darkness, ignorance), (b) Rajas (redness, love & anger) and (c) Sattva (whiteness, changeable peace, happiness, knowledge) qualities of illusion. The state of seventh body consists to the unified field of these three qualities, but the 8th body is out of qualities, out of innumeral waves of the worldly vibration and changes. We need exercises in Yogic and Tantric way under the Sadguru, enlightened and initiated traditionally to reach the state of 8th body, the area of God, eternal peace and bliss.

Meditators purify their physical bodies through Haṭha Yoga: special postures, which help to balance Solar and Lunar nervous system and awaken Kuṇḍalinī (Serpent) power to some extent. The breathing practices are normally known to many yoga-teachers. But it is impossible to enter in the energetic channel through the normal breathing practices. Dr. Vagish Shastri found the techniques to awaken energetic channel through special exercises of Prāṇāyāma. Energy moves in some special places : Chakras of meditator's body upto Viśuddli, the 5th chakram around the neck and throat. It is a sign of Prāṇic Viśuddhi: purification, with help of Mantra. The Mantra vibrations, connected to all ten Prāṇas, come to Gurupīṭham, the confluence of three powers, the gate to peep inside, the Ājñā-chakram works through Śaktipāta : transmitting power of Sadguru Mahārāja.

Celestial Vibration through Śaktipāta

Purifying physical, psychic, energetic and mental bodies through Vāgyoga : Kuṇḍalinī Meditation meditators hold ability to come to this celestial vibration and Mantra-power channel. Sadguru Mahārāja connect the meditator's listening power to the Maṇipūraka Chakram, the place of Vaiśvānara fire. It is a miracle of Sadguru Mahārāja's Śaktipāta : transmitting power that the meditators can listen unbeaten and celestial vibrations without any imagination.

The technique of VKM

The meditators find energy moving clock-wise in the circle with vibration of Mantra in the middle of the first chakram in one vertical line upto the Sahasrāra Chakram. Watching the movement of this energy in the circle and listening the Mantra-vibration connected to this moving energy gradually in every chakram, is the process of primary attempt to meditate the Vāgyoga : Kuṇḍalinī : serpent power.

Through this process meditators enter inside the third eye and meditate light and colours merging the quality Tamas into Rajas, Rajas into the quality Sattva and then meditating elements gross to subtle they purify their consciousness through moving energy of Kuṇḍalinī along with the Mantra-vibration.

As the meditators cross the first two qualities they enter to the mental body. Now they look at with their mental eyes and listen with mental ears cut off the external senses. Normally the mind is enjoing the external objects with external senses. The mind is the real sense. which appears outside through the physical holes. Then power of the mind scatters in objects. Because of attachment, it loses its concentration and becomes unable to unite with the internal place of eternal energy, pure consciousness, bliss and peace.

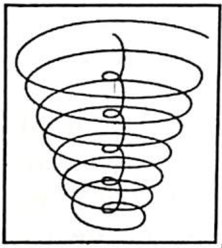
In the Vāgyoga Kuṇḍalinī meditation the mind without being scattered outside has ability to unite the place of eternal pure power free from its tensions, deseas and waves. Meditators have unchangeable nectar of peace. Vāgyoga Kuṇḍalinī Meditation is a powerful technique for peaceful, harmonious and better life. It enlightens hidden powers of the meditators. It is proved that VKM is the key to get success in the Vāgyoga Mnemonic Sanskrit learning by enlightenment of consciousness.

The power of Siddha Mantra & Superconscious state

The Siddha Mantra consists holy sounds full of traditional Sadguru's power. It is called the Siddha, alive and conscious Mantra. which works successfully in meditators. The Mantra chanted by the uninitiated or initiated Guru, who's Kuṇḍalinī has not been awakened does not work properly. That is called 'Ardha-supta' or 'Ardha-jāgarita' means semi-conscious Mantra. The third kind of Mantra written in the book is called 'Supta Mantra' means unconscious or unalive. The subtle vibrations of Mantras chanted by Sadguru Mahārāja work at different chakras of the meditators from

Viśuddhi to Parā then vibration moves over the Sahasrāra Chakram. Sādhakas enter to the area of pure consciousness, peace and bliss.

Super Conscious State of Meditators



At the end, the Mantra-vibration connected to the circle-wise raising energy moves to the Sahasrāra Chakram in the crown. The Śakti : Kuṇḍalinī power, meets God Śiva. It is called a real intercourse of Śakti and Śiva explained in the Tantric Texts. The meditators feel un-expressive bliss and peace without vibrative waves of the mind.

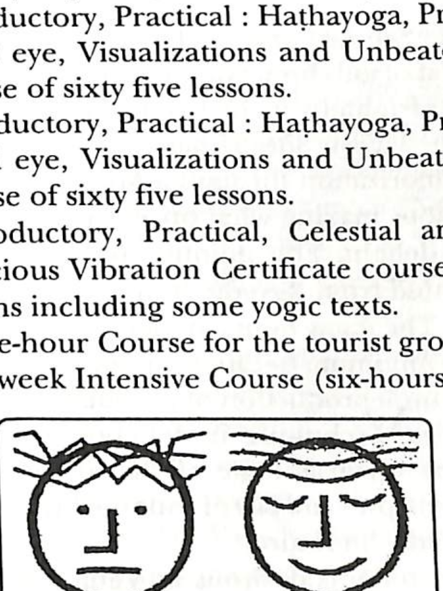
Vāgyoga : Kuṇḍalinī Meditation is a powerful technique for harmonious and peaceful life. It enlightens hidden power of the meditators.

Vāgyoga : Kuṇḍalinī Meditation Courses

(each lesson of one hour)

Here are functioning nine types of courses in the Vāgyogā Chetanāpiṭham :

1. Introductory course of eight lessons.
2. Introductory & Practical : Haṭhayoga course of fifteen lessons. (2 lessons daily)
3. Introductory. Practical Haṭhayoga and Prāṇāyāma course of twenty one lessons (3lessons daily).
4. Introductory, Practical: Haṭhayoga, Prāṇā-yāma, third eye opening course of thirty lessons.
5. Introductory, Practical : Haṭhayoga, Prāṇāyāma, Third eye, Visualizations and Unbeaten Sound Course of sixty five lessons.
6. Introductory, Practical : Haṭhayoga, Prāṇāyāma, Third eye, Visualizations and Unbeaten Sound Course of sixty five lessons.
7. Introductory, Practical, Celestial and Superconscious Vibration Certificate course of ninety lessons including some yogic texts.
8. Three-hour Course for the tourist groups.
9. One-week Intensive Course (six-hours daily)



SANSKRIT THROUGH KUṆḌALINĪ VĀGYOGA

A scientific approach to Sanskrit Learning

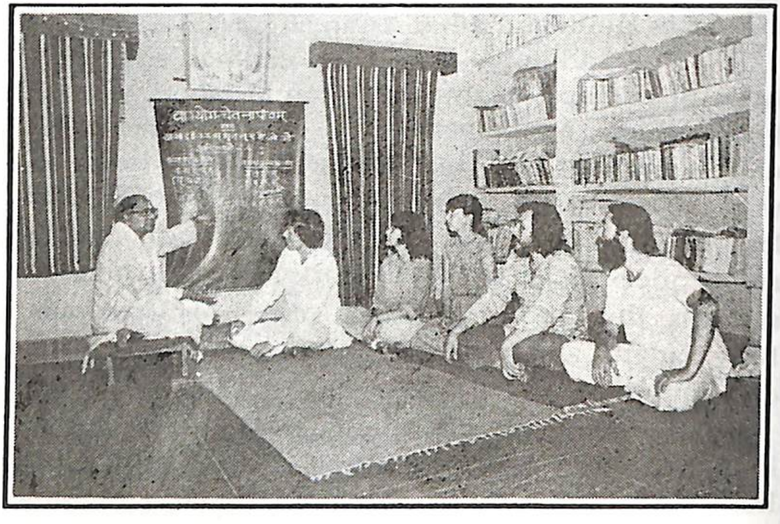
Divine language Sanskrit is the concrete base of all Indian sciences. Originally these are composed in the Sanskrit. Every word of Sanskrit expresses substantial, spiritual and celestial meanings. Therefore translations are never sufficient and satisfactory. Without knowledge of Sanskrit no way to enter in Indian sciences.

The Sanskrit grammar is usually taught requiring many laborious hours of pure memorization during 12 years. It frightens many would be enthusiasts. Now Acharya Dr. Vagish Shastri has simplified this arduous task of memorization through a Mnemonic Technique of instructions making what once was tedious and boring now a delight. This unique invention of this technique is found from Ṛgvedic source through Vāgyoga : Kuṇḍalinī. The many hours of memorization have been reduced to minimum because this technique simply utilizes the natural production of the sound and language. The Vāgyoga Technique is dependent upon understanding the intrinsic logic of the Sanskrit Language through principles and law of sound-vibration indicated in earlier Vedic literature.

The students desirous in Veda, Vedānta, Yoga, Tantra, Āyurveda, Astrology, Spiritualism, Buddhism, Jainism, other Indian philosophies, Pāṇinian grammar, Linguistics, Pāli, Prākrit and Hindi Languages, are successfully reading, writing and musically chanting hymns and Mantras within 300 hours utilized in six week intensive camp and in other courses Mahāmahopādhyāya Professor Dr. Vagish Shastri, Ex-Director. Oriental Research Institute, Sampurnanand Sanskrit University, Varanasi, found the unique self-improving Natural Law to develop sounds and to derive thousands of words from any one of the famous verbal roots of the Sanskrit Language with semantics. The Sanskrit learning makes Hindi and other Āryan languages easier.

The traditional Pandit and eminent educationist Dr. Shastri applies rhythmic pronunciation, Musical, Philosophical, Mathematical and Natural Laws in his unique teaching. Only one natural formula is being developed here in the whole Mnemonic system of Sanskrit learning. Students know the semantical developments and genders. Āchārya Vagish Gurudeva is teaching his students the music of sacret verses of Upaniṣads, Bhagavadgītā and other profound expressions of Indian spirituality.

Purifying psychic energy and unfolding third level consciousness of the Paśyantī Vāk through Tantric Kuṇḍalinī Vāgyoga, the interested students become sucessful by learning divine language Sanskrit in a short time through this scientific Vāgyoga Mnemonic Technique. His holihighness Dr. Vagish Shastri, an eminent word-philosopher spiritual master and Indologist is renowned for his this unique invention of Vāgyoga Mnemonic Technique, which has been found after performing Tapas : austerity for many years in Himālaya, Vṛindaban and Varanasi, the city of light. He uses to apply his spiritual power to enlighten his pupil's hidden energy of knowldge. This method of Sanskrit training, which utilizes mnemonics makes the language easier to learn, and allows student to develop rapidly thereafter on their own. Acharya ji's attractive lesson presentations awaken the latent "knowing power" within his students who come from all parts of the world.



Left to right :

1. Dr. Vagish Gurudeva, 2. Mr. Henrich Miiller (Denmark), 3. Dr. Cinzia Pieruccini (Italy), 4. Miss Sisel (Norway), 5. Dr. Mark S. G. Dyczcowski (England), 6. Alfonso (Spain).

Sanskrit and it's Pronunciation

Now-a-days, the total number of letters used in the classical Sanskrit Language is only 49. Pāṇinīya-Śikṣā says that there are 63 or 64 letters in Sanskrit according to the principle of Śambhu (Śambhu-mata). This is the significance of the Nāgarī script that as there letters are written they are pronounced also in the same way. The vowel sounds are attuned in rhythm as the sphygmus in our body. Anusvāra (—̇ṁ) and Visarga (: ḥ) are the adornment of Sanskrit.

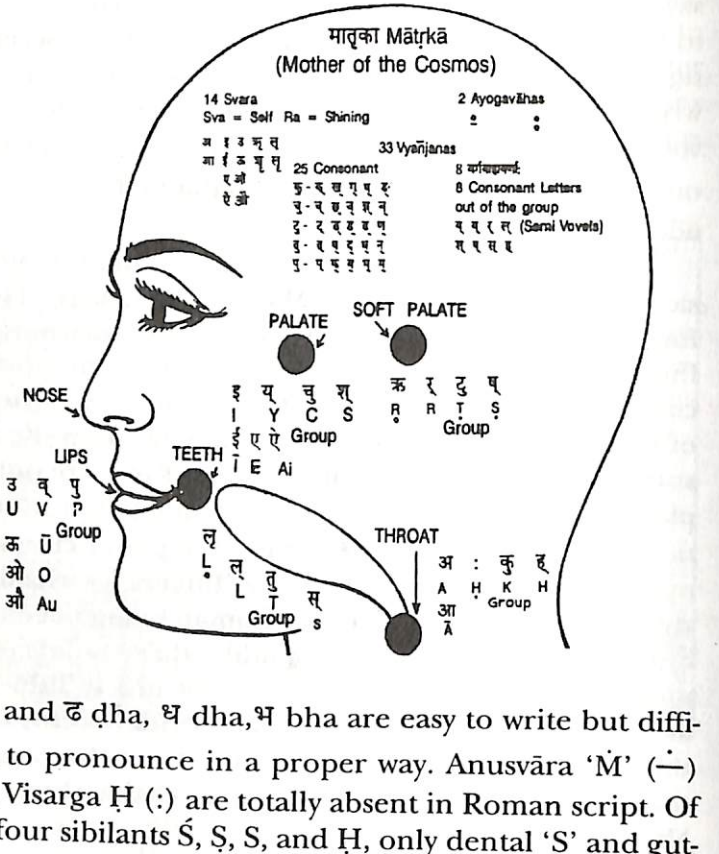
What is music ? The rhythmical sound is the music. Sanskrit is the musical & Mantric language. Therefore its proper pronunciation produces a charming influence on self and others. The Indian bamboo flute consists only six holes in it. It was a favourite instrument of Lord Kṛṣṇa. All the Rāgas can be played on the consisting only six holes. Like flute holes. there are only six places in the mouth of human beings for pronunciation. To find the different sounds, the player closes and opens the flute holes with six fingers gradually in rhythem or as he likes. But the human being needs only one tongue to place it at the middle three points of the mouth-flute, to find 49 sounds. Those are 1. Tālu (Palate), 2. Mūrdhan (Cerebrum) and Danta (Teeth) other three points in the mouth, are free from the range of the tongue- 1. Kaṇṭha (Throat), 2. Oṣṭha (Lips) and Nāsā (Nose).

The differentiation between dental and cerebral letters is not easy to write in Roman script. The aspirates of Sanskrit ख Kha, छ cha, ठ ṭha, थ tha, फ pha, घ gha, झ

MNEMONIC SANSKRIT TECHNIQUE

'नहि ज्ञानेन सदृशं पवित्रमिह विद्यते' – श्रीमद्भगवद्गीता

'Verily there is nothing so purifying as knowledge in the world'


मातृका Mātṛkā
(Mother of the Cosmos)
14 Svara
Sva = Self Ra = Shining
अ इ उ ऋ ऌ
आ ई ऊ ॠ ॡ
ए ओ
ऐ औ
2 Ayogavāhas
ं :
33 Vyañjanas
25 Consonant
क्- क् ख् ग् घ् ङ्
च्- च् छ् ज् झ् ञ्
ट्- ट् ठ् ड् ढ् ण्
त्- त् थ् द् ध् न्
प्- प् फ् ब् भ् म्
8 वर्गबाह्यवर्णाः
8 Consonant Letters
out of the group
य् व् र् ल् (Semi Vovels)
श् ष् स् ह्
PALATE
SOFT PALATE
NOSE
इ य् चु श्
I Y C S
ई ए ऐ Group
Ī E Ai
ऋ र् टु ष्
Ṛ R Ṭ Ṣ
Group
TEETH
LIPS
उ व् पु
U V P
Group
ऊ Ū
ओ O
औ Au
लृ
Ḷ
ल्
L
तु
T
Group
स्
S
THROAT
अ : कु ह्
A Ḥ K H
Group
आ
Ā

jha, and ढ ḍha, ध dha, भ bha are easy to write but difficult to pronounce in a proper way. Anusvāra 'Ṁ' (ं) and Visarga Ḥ (:) are totally absent in Roman script. Of the four sibilants Ś, Ṣ, S, and Ḥ, only dental 'S' and guttural 'H' exist there. Therefore, to indicate the pronunciation of the palatal sound 'Ś', it is accented with a slanity line upon it 'Ś'. In English sometimes 'H' re mains silent as in the word Hour. Many aspirate sounds also remain unpronounced there. On the contrary there does not exist any such problem of writing in Devanāgarī script and the pronunciation of its letters.

Deva-nāgarī Script

14 Svaras : Vowels

guttural Palatal labial Cerbral Dental

Original five vowels : अ a, इ i, उ u, ऋ ṛ and ऌ ị

Five long vowels : आ ā, ई ī, ऊ ū, ॠ ṝ and ॡ ị̄

The last one ॡ is found only in Tantra.

2. Ayogavāha : Anusvāra & Visarga

There two Ayogavāha : Anusvāra and Visarga are really substitutes. It is called Anusvāra '—̇' in the place of 'M' and 'N'. and in the place of 'S' and 'R' called Visarga (:), These both are named A-yogavāha, because these both are being carried: written and pronounced with the help of अ A i.e. vowels.

अ helps other vowels

The एकांश Ekāṁśas : one part of Vowels stand upon the एकांश of अ (ा), when the consonants join them.

The readers of the Nāgarī script do not feel any difficulty in the pronunciation of short and long vowels. But there no sign has been used for Guru in Devanāgarī script to pronounce properly. Therefore even readers of Deva-nāgarī make some mistakes in pronunciation of Sanskrit words, such as in Dharmaksetram अ 'a' before ksetra is गुरु Guru and it is pronounced with a stroke of two beats but not long.

एकांश one part of vowels, the dark part where consonants reside

।	ा	ि	ी	ु	ू	ृ
अ	आ	इ	ई	उ	ऊ	ऋ
ॄ	लृ	लॄ	े	ै	ो	ौ
ॠ	ऌ	ॡ	ए	ऐ	ओ	औ

such as - ग + । = ग; ग+ा = गा; ग + ि = गि; ग + ी = गी; ग + ु = गु; ग + ू = गू; ग + ृ = गृ; ग + ॄ = गॄ; ग + े = गे; ग + ै = गै; ग + ो = गो; ग + ौ = गौ;

33 Vyañjana : Consonants

	Hard		Sost				
	N.A.	Aspirate	N.A.	A.	N. A.		
Middle group letters	क K	ख KH	ग G	घ GH	ङ् Ṅ	N	Guttural Series
	च C	छ् CH	ज J	झ् JH	ञ Ñ	A	Palatal Series
	ट् Ṭ	ठ् ṬH	ड् Ḍ	ढ् ḌH	ण Ṇ	S	Lingual Series
	त T	थ TH	द् D	ध DH	न N	A	Dental Series
	प P	फ PH	ब B	भ BH	म M	L	Labial Series
Out of the group letters		श Ś	य y	ह् H			
		ष Ṣ	व V				
		स S	र् R				
			ल L				

संयुक्त व्यञ्जन Combined Consonants

क +ष=क्ष K + ṢA= KṢA (guttural + Cerebral)
त् + र=त्र T + RA= TRA (Dental + Cerebral)
ज + ञ=ज्ञ J + ÑA=JÑA (Palatal + Palatal-Nasal)

The iron particles close to the magnet are unable to stay separate from the magnet. Likewise the preceding consonant comes in contact with the following vowel, it attaches with that and takes one part : Ekāṁśa of the vowel. It depends upon the desire of the speakers whether they attach the consonant to the vowel or not. Such as अहम् एव or अहमेव : I only. In the conversational Sanskrit book, म् M consonant is written separate from the vowel at many places.

Combination of Vowels with Anusvāra

अ + —̇ =अं aṁ, आ + —̇ =आं āṁ, इ + —̇ =इं iṁ, ई + —̇ =ईं īṁ, उ + —̇ =उं uṁ, ऊ + —̇ =ऊं ūṁ, ऋ + —̇ =ऋं ṛṁ, ॠ + —̇ =ॠं ṝṁ, ए + —̇ =एं eṁ, ऐ + —̇ =ऐं aiṁ, ओ + —̇ =ओं oṁ, औ+ —̇ =औं auṁ.

Combination of Vowels with Visarga

अ + : = अः aḥ
आ + : =आः āḥ,
इ + : = इः iḥ,
ई+ : = ईः īḥ,
उ+ : = उः uḥ,
ऊ+ : =ऊः ūḥ,
ऋ + : = ऋः ṛḥ,
ॠ+ :=ॠः ṝḥ,
लृ + : =लृः ḷḥ,
ए + : =एः eḥ,
ऐ+ :=ऐः aiḥ,
ओ+ :=ओः oḥ,
औ+ :=औः auḥ.

The combination of Consonants with Vowels

क् +अ = क; k + a = ka;
क् + आ = का; k +ā = kā;
क् + इ = कि; k + i = ki;
क् + ई = की; k+ī=kī,
क् + उ = कु; k+u=ku;
क् + ऊ = कू; k+ū=kū,
क् +ऋ = कृ; k+ṛ=kṛ;
क् +ॠ =कॄ ; k+ṝ=kṝ;
क् + ऌ = क्ऌ; k+ ḷ=kḷ;
क् + ए = के; k+e=ke;
क् + ऐ = कै; k+ai=kai;
क् +ओ = को; k+o=ko;
क् + औ = कौ; k+au= kau.

These combinations are in one word, such as:
क् + अ + म् + अ + ल् + अ + म् = कमलम् lotus.

Combination of Consonants with Vowels in two words

But in the case of a two -word combination, the preceding consonant changes into the soft consonant, if vowels or soft consonants follow, such as दिक् +अम्बरः = दिगम्बरः dik + ambaraḥ = digambaraḥ : Śiva. Here k changes into soft 'g'.

In the single word Anusvāra changes compulsorily

In the single word preceding Anusvāra changes compulsorily into fifth nasal of the succeeding group letter.

अं + कः = अङ्कः figure, aṁ + kaḥ = aṅkaḥ; शं + खः = शङ्खः conch, śaṁ + khaḥ = śaṅkḥaḥ; गं + गा = गङ्गा Ganges, Gaṅ + gā = Gaṅgā; लं + घनम् = लङ्घनम् transgress, laṁ + ghanam = laṅghanam; पं + च = पञ्च five, paṁ + ca = pañca; वां + छा = वाञ्छा wish, vāṁ + chā = vāñchā; पुं + ज =पुञ्जः a heap, puṁ + jaḥ = puñjaḥ; झं + झा = झञ्झा jhaṁ

+ jhā = jhañjhā; कं + टकः = कण्टकः thorn, kaṁ + ṭakaḥ = kaṇṭakaḥ; कं + ठः = कण्ठः throat, kaṁ + ṭhaḥ = kaṇṭhaḥ; खं + डः = खण्डः piece, khaṁ + ḍah = khaṇḍaḥ अं + तः = अन्तः the end, aṁ + taḥ = antaḥ; पं + थाः = पन्थाः the path, paṁ + thāḥ = panthāḥ, द्वं + द्वः = द्वन्द्वः duel, dvaṁ + dvaḥ = dvandvaḥ; अं + धः = अन्धः blind, āṁ + dhaḥ = andhaḥ; कं + पनम् = कम्पनम् shivering, kaṁ + panam = kampanam; अं + बा = अम्बा mother, aṁ + bā = ambā; कुं + भः = कुम्भः a pitcher, kuṁ + bhaḥ + kumbhaḥ.

Out of the group letters have no nasal

सं + यावः = संयावः porridge, saṁ + yāvaḥ = saṁyāvaḥ, no change; सं + वादः = संवादः conversation, saṁ + vādaḥ = saṁvādaḥ; सं + रक्षणम् = संरक्षणम् protection, saṁ = rakṣaṇam = saṁrakṣaṇam. exception— सं + राट् = सम्राट् emperor, exception - saṁ + rāṭ = saṃrāṭ; सं + लापः = संलापः conversation, saṁ + Iāpaḥ = saṁlāpaḥ; सं + शयः = संशयः doubt, saṁ + śayaḥ = saṁśayaḥ; सं + सारः = संसारः the world, saṁ + sāraḥ = saṁsāraḥ; सं + हारः = संहारः destruction, saṁ + hāraḥ = saṁhāraḥ.

The combination of a few consonants

क् + क = क्क–अक्का mother; क् + त = क्त/क्त–शक्तिः power; क् + र = क्र–तक्रम्– butter milk; क् + व = क्व where; क् + ल = क्ल – शुक्ल white; क् + न = क्न – शक्नोमि I can; क् + य = क्य – शक्यम् possible; क् + म = क्म– रुक्मिणी wife of Lord Kṛṣṇa; घ् + न = घ्न – विघ्नः disturbance; ङ् + क = ङ्क – शङ्कुः a hook; a dart; ङ् + ख = ङ्ख – शङ्खः conch; ङ् + ग = ङ्ग – अङ्गुलिः a finger; ङ् + घ = ङ्घ– सङ्घ a group ङ् + म = ङ्म –

वाङ्मयम् literature; ङ् + घ् + य = ङ्घ्य - लङ्घ्यम् to be passed over; च् + य = च्य - अच्युत: Lord Kṛṣṇa; छ् + र = छ्र - कृच्छ्र painful; छ् + व = छ्व- उछ्वास: sighing; ज् + ञ = ज्ञ - ज्ञानम् knowledge; ज् + झ = ज्झ - उज्झति gives up; ट् + क = ट्क - षट्कम् a group of six; ट्+ट =ट्ट-कुट्टिमम् a paved floor ट् +य = ट्य - नाट्यम् dramaturgy; ठ् + य = ठ्य - पाठ्यम् text, readable; to be read; खड् + ग: = खड्ग: - a sword; ड् + ड = ड्ड - उड्डयनम् flying; ड् + ढ = ड्ढ-षड्ढलानि six ploughs;ड् + म = ड्म - कुड्मलम् a bud; ड् + य = ड्य-कुड्यम् the wall; ड् + र = ड्र - त्रिपुण्ड्रम् three lines of ashes on the forehead; ढ् + र = ढ्र - मेढ्रम् penis; त् + त = त्त - सत्ता existence; त् +थ = त्थ - उत्थानम् rising; त् + न = त्न-यत्न: attempt; त् + प = त्प - उत्पन्न born; त् + म = त्म - आत्मन् soul; त् + य = त्य-त्याग: sacrifice; त् + र = त्र- अत्र here त् + व = त्व- नेतृत्वम् leadership; द् + य = द्य- उद्यानम् garden; द् + र = द्र - द्राक्षा grape; द् + व = द्व- द्वारम् door ध् + न = ध्न- बुध्न: Śiva; ध् + म = ध्म - दध्मौ blew; ध् + य = ध्य- ध्यानम् meditation; ध् + र = ध्र - वीध्र: pure; ध् + व = ध्व - विध्वंस: destruction; न् + न = न्न - अन्नम् food; न् + म = न्म - तन्मय absorbed; न् + य = न्य - संन्यास: abandonment; न् + र = न्रा by the man; न् + व = न्व - अन्वय: connection; प् + न = प्न- स्वप्न: dream; प् + य = प्य - आप्यायित: satisfied; प् + र = प्र- प्राप्ति: gain प् + ल = प्ल-प्लवग: monkey; प् + व = प्व - खलप्व: sweepers; ब् + ज = ब्ज - अब्जम् lotus; अब्ज: moon; ब् +द = ब्द- अब्द: cloud; ब् + ध = ब्ध - अब्धि: ocean; ब् + र = ब्र- ब्रह्मन् God; भ् + य = भ्य - अभ्यास: practice; भ् + र = भ्र - भ्रम: illusion; म् + न = म्न-निम्न low; म् + भ = म्भ-अम्भोधि: ocean; म् + म = म्म - अम्मयम् syrup; म् + य = म्य-रम्य beautiful; म् + र = म्र-आम्रम् mango;

म् + ल = म्ल – अम्ल sour; र् + क = र्क – अर्कः sun; र् + ग = र्ग – अर्गला bolt; र् + घ = र्घ – महार्घ costly; र् + च = र्च – अर्चना worship; र् + छ = र्छ – मूर्च्छा Tsenselesness; र + ज = र्ज – ऊर्जा energy; र् + ण = र्ण – अर्णवः ocean; र् + त = र्त – आर्तः afflicted with. र् + थ = र्थ – प्रार्थना prayer; र् + द = र्द– मर्दनम् massage; र् + ध = र्ध – अर्धम् half; र् = ध् + व = र्ध्व–ऊर्ध्वम् upwards; र् + प = र्प – अर्पणम् surrender; र् + भ = र्भ – अर्भकः infant; र् + म = र्म – कर्मन् action र्+य=र्य–आर्य venerable; र्+व=र्व–अर्वन् horse; र्+श=र्श–दर्शनम् vision; र्+ष=र्ष–हर्षः pleasure; र्+ह=र्ह–अर्हः eligible; र्+क्ष्+य=तार्क्ष्यः Garuḍa; ल्+क=ल्क–उल्का torch; ल्+ब=ल्ब–उल्बणम् much; ल्+य=ल्य–कुल्या canal; ल्+ल=उल्लासः joy; ल्+व=ल्व–बिल्वः wood apple;ल्+ह=ल्ह–विल्हण, कल्हण, जल्हण names of Kashmirian scholars; व्+य=व्य–व्ययः spenditure; व् + र =व्र–व्रतम् vow; श्+च=श्च–वृश्चिकः scorpian; श्+च्+य=श्च्य–दुश्च्यवनः difficult to be fell; श्+न=श्न–प्रश्नः question; श्+म=अश्मन् stone; श्+य=श्य–अवश्यम् certainly; श्+र=श्र–श्रमः labour; श्+ल=श्ल–श्लाघा flattery श्+व=श्व–विश्वम् universe; श्+श=श्श–निश्शङ्कम् doubtlessly; ष्+क=ष्क–निष्कः golden coin; ष्+प=ष्प–वाष्पः steam; निष्पाप sinless; ष्+फ=ष्फ–निष्फल fruitless; ष्+म=ष्म–ऊष्मा heat; ष्+य=ष्य–दुष्यन्तः a king; स्+क=स्क–संस्कार impression; स्+ख=स्खलितम् mistake; स्+त=स्त–पुस्तकम् book; स्+थ=स्थ–स्थानम् place; स्+न=स्न–स्नानम् bath; स्+फ=स्फ–स्फार much; स्+म=स्म–अस्मि I am: स्+य=स्य–कस्य whose; स्+र=स्र–स्रोतः source; स्+व=स्व–स्वप्नः dream; स्वयम् self. ह्+न=ह्न–मध्याह्ने midday; ह्+म=ह्म–ब्रह्मन् God; ह्+य=ह्य–

बाह्य outer: ह्+र=ह्र-ह्रास: decrease; ह्+ल=ह्ल-आह्लाद: pleasure; ह्+व=ह्व-आह्वानम् a call.

Pronunciation

There is specific importance of pronunciation in every language. But the significance of rhythm in Sanskrit language occurs as a musical accent. Now-a-days Sanskrit is rarely spoken as mother tongue in a few families only. People learn it mostly after learning their mother tongue regional languages. Therefore it is not unnatural to transit the regional pronuncition in Sanskrit. It is not a good sign for Sanskrit language. Most of the Indians insert their regional touch in the pronunciation of क्ष kṣa and ज्ञ jña. Most of the western people are unable to pronounce aspirate consonants. They pronounce क, च, ट, त, प, ग, ज, ड, द and ब in the place of ख, छ, ठ, थ, फ, घ, झ, ढ, ध and भ respectively. Some of the western people pronounce aspirate ख and ठ instead of non-aspirate क and ट. Through Vāgyoga Mnemonic Sanskrit technique, a teacher teaches appropriate pronunciation of Sanskrit to the students whether they are Indians or Westerns.

The proper Sanskrit pronunciation has the power to introvert the mind of people. Sanskrit is the language of rhythmical pronunciation like internal pulse vibration. People feel peace and obtain good result of Mantra chanting by its appropriate pronunciation.

The tenure of short vowels is equal to one pulse sensation or one stroke-beat of the pendulum. The pronunciation of two vowels together आ ā, ई ī, ऊ ū, ॠ ṝ, ए e. ऐ ai, ओ o and औ au is equal to two pulse- throbbings or two strokes of the pendulum. This tenure of two vowels may be stretched longer according to will of the person. Two vowels never stay separate. The pronunciation of Pluta : Vocative is equal to three pulse- throbbings.

All the consonants are interwoven with these vowels. The mute consonants depend upon the vowels. Sometimes even five consonants depend on one vowel, such as: r+t+s+n+y— these five consonants depend upon the last vowel अ in the word कार्त्स्न्य kārtsnya. It is better to say that five consonants stay dependent upon initial आ and the last 'अ'. But it is necessary to accentuate on initial आ in the simultaneous pronunciation of these five consonants. On not following this rule, the person feels difficulty in the pronunciation of the long range of the consonants: So they insert vowel 'अ' in the middle of the consonants. Such as n+d+r consonants depend upon the last vowel अ in the words Mahendra, Rājendra etc. Here an extra vowel अ is inserted between 'd' and 'r' of the aforsaid words Mahendra and Rājendra if the prior vowel is not accentuated. In that case, these words Rājendra and Mahendra are pronounced wrongly in regional languages. A few people even write the spelling according to the pronunciation in regional languages. Although in Vedas, this kind of pronunciation is permitted, yet the spelling is not to be written in that way. For proper pronunciation, it is compulsory to accentuate the previous vowel of the Saṁyukta Vyañjana : Conjuct Consonants. This accentuated vowel, pronounced with a pause is equal to two beats of pulse even though it may be short. But it will be different from the pronunciation of a long vowel. For example in the lack of the accent on the preceding vowel of Saṁyukta Vyañjana : conjunct consonant, accent will jump on the last vowel of the word and the pronunciation will be incorrectly longer. Such as in the place of भक्त bhakta, the pronunciation will wrongly be भक्ता bhaktā, भक्ति bhakti will be भक्ती bhaktī, शक्ति śakti will be शक्ती śaktī, मिश्र miśra will be मिश्रा miśrā and कृष्ण Kṛṣṇa will wrongly be pronounced as कृष्णा kṛṣṇā . Some people are aware enough to accentuate the vowel गुरु guru before conjunct consonant. Guru is pronounced with two beats, but not दीर्घ : longer, but they pronounce the vowel दीर्घ longer, such as in he place of प्राचुर्य prācurya, they pronounce प्राचूर्य prācūrya.

The penultimate vowel must be accentutated if the ultimate vowel is short. Otherwise. without the pause of the accent. the last vowel will become longer. Such as केरल Kerala becomes केरला Keralā and योग yoga becomes योगा yogā. Both kinds of pronunciations are influenced by regional and western languages. For the sake of lassitude of pronunciation Sanskrit flowed changing in two streams. On one hand it merged in Prakrit, Pāli, Apabharaṁśa and thereafter in provincial dialects. On the other hand it merged and was digested in European and most of Asian languages.

Pop Singer Madonna's Ray of Light

Madonna, the pop singer sang a few verses of Yoga-tārāvalī of Ādya Śaṅkarācārya. She committed many mistakes in the pronunciation of vowels and consonants of the nature stated before. The verse is as follows:

vande gurūṇāṁ caraṇāravinde
sandarśita- svātma- sukhāvabodhe.
janasya ye jāṅgalikāyamāne
saṁsāra- hālāhala- moha- śāntyai..

The wrong pronunciation of Madonna was thus :

vande guruṇaṁ caraṇaravinde
sandar-śittā svattmā, sukāvabodde
jangalīkāya-māne
sansarā halāhalā mohā śanti e om
avākukkurū sankarā sankā cakasti
ca hāriṇām ca hāriṇām sahasra hastā
Om santī om santī, santī santi e om
Om santī om santī, santī santī e om
..............................santī e om.

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Following courses are being organised in all seasons :

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(a) Seven lessons a week: Writing Alphabets and pronunciation

(b) Fourteen lessons a week: In addition development of Alphabets in Tāntric way and some Sandhi rules.

(c) Twenty one lessons a week: In addition all Sandhi rules through natural law.

(d) Six lessons daily (all together 42 lessons): In addition derivations.

2. One month Diploma Courses

(a) One lesson daily: Total thirty lessons.

(b) Two lessons daily: Total sixty lessons.

(c) Six lessons daily: Total 180 lessons.

3. Six week Certificate Course

(a) One lesson daily: Total 45 lessons.

(b) Two lessons daily: Total 90 lessons.

(c) Three lessons daily: Total 135 lessons.

(d) Four lessons daily: Total 180 lessons.

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(b) One lesson daily of 1.30 hours. Total 270 lessons

The aim of all these aforesaid courses is to develop the student's ability to correct their own mistakes as well as to write and speak Sanskrit not merely to read the language. The learned Acharya seeks to reveal to his students the wonder of its spiritual power. To this end he lays special stress on the correct intonation of the language by teaching his students the music of the sacred verses of the Indian spirituality & the heights of vision of the truth which is the basis of human existence and the Reality which is the firm foundation and ultimate source of the entire universe.

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(e) To use case-endings to the secondary derivatives.

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(II) To learn text books

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(IV) Bhagavadgītā : recitation [12th and 15th chapters]

(V) Analysis of words of Text-books

(VI) Reading of Sanskrit stories : 1. Kathā-Saṁvartikā; 2. Hitopadeśa; and 3. Pañcatantra of Viṣṇu Sharma.

(VII) Cāṇakya-nīti of Viṣṇugupta.

(VIII) Reading of Metres in musical way.

(IX) Mūlarāmāyaṇa of Vālmīki

(X) Lalitā-sahasranāma, Viṣṇu-sahasranāma etc.

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This present book 'Shakti, Shiva & Yoga' has been written by an authority on Indological, specially Tantrika & Yogic fields both of the theoretical & practical learnings. It contains ritual & worship of Goddess Durgā, Her other nine forms & Ten Mahāvidyās & Shākta Philosophy. Here one article is in Spanish language also. This book suggests—how to awaken inner power of Goddess in an individual to make a union with the supreme God Shiva, who gives spiritual knowledge, peace and salvation to devotees. You read here—who is Shiva & how to worship & meditate Him along with the Shaiva Philosophy. The yoga is a way which leads us to the goal, superconscious state, Shiva, through Goddess Kuṇḍalinī. Yoga is the supreme panacea for the persons suffering from mundane ailments. This book throws a new light on Japayoga, Mantra-healing and Erotic cult in Vedas : The base of Yoga & Bhoga.

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